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THE ILLUSTRATED

LONDON NEWS

1/6

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	Tons.	London.	Toulon.	Naples.
ORVIETO	12,133	—	Nov. 14	Nov. 16
ORAMA	20,000	Nov. 15	Nov. 21	Nov. 23
OSTERLEY	12,129	Dec. 6	Dec. 12	Dec. 14
ORMONDE	14,853	Jan. 3	Jan. 9	Jan. 11
ORONSAY	20,000	Feb. 7	Feb. 13	Feb. 15
ORMUZ	14,588	Feb. 21	Feb. 27	Mar. 1
ORAMA	20,000	Mar. 7	Mar. 13	Mar. 15
ORSOVA	12,036	Apl. 4	Apl. 10	Apl. 12
ORVIETO	12,133	May 2	May 8	May 10

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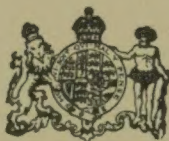
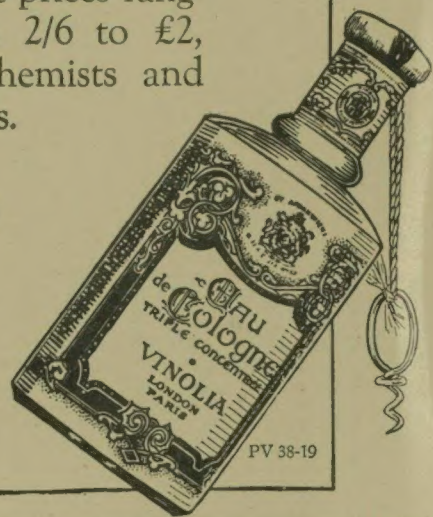
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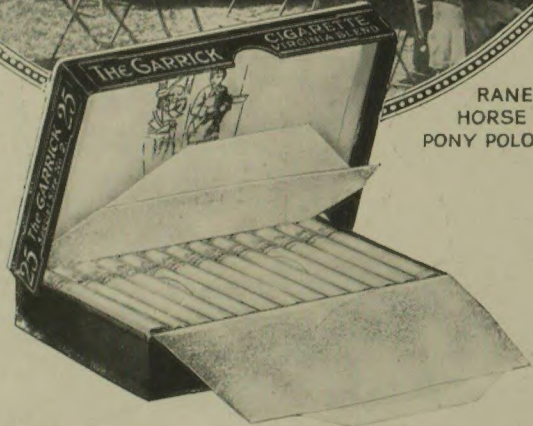
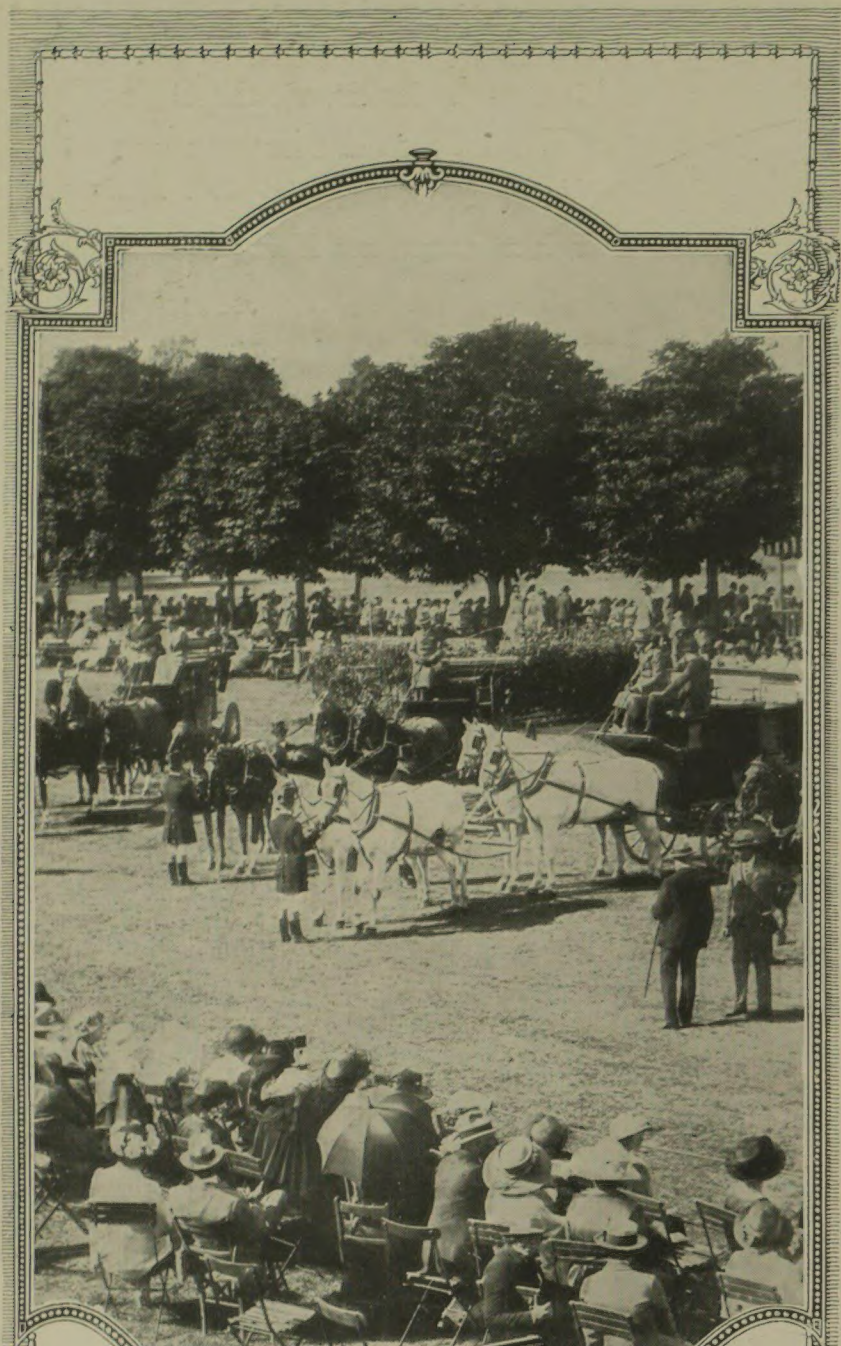
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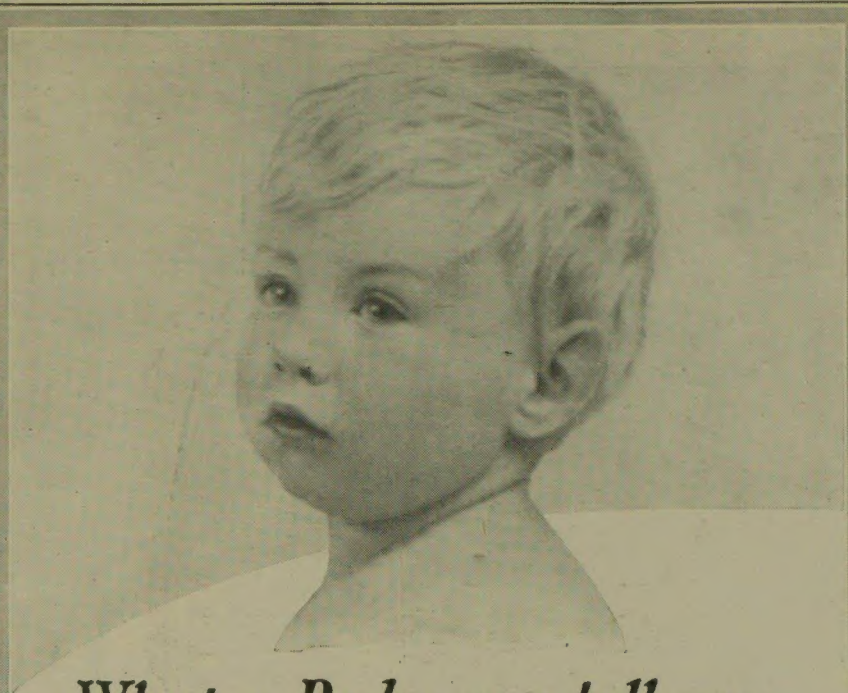
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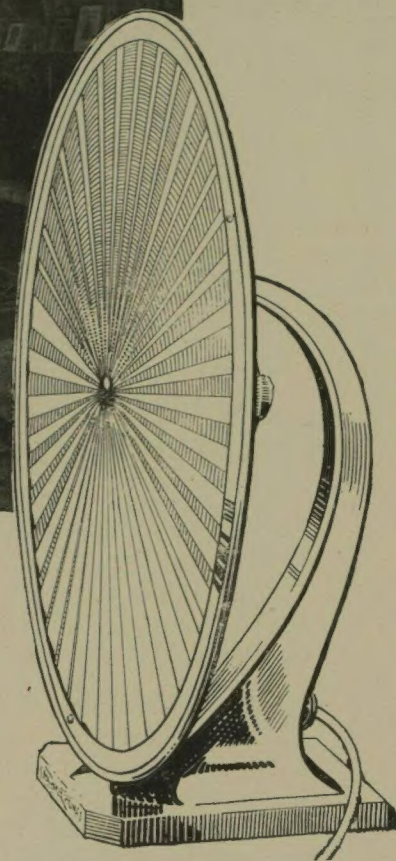
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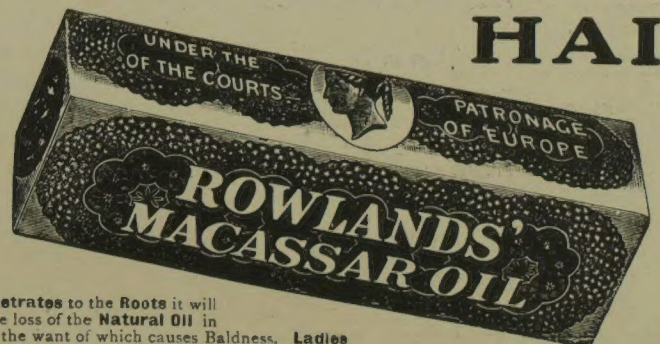
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, NOVEMBER 15, 1924.

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THE "SON OF HEAVEN" DEGRADED AND KEPT UNDER GUARD: THE RETIRED "BOY EMPEROR" OF CHINA, HSUAN TUNG.

On November 5 soldiers invaded the Imperial Palace at Peking, where the young Manchu Emperor, Hsuan Tung, has been allowed to live in retirement, under the Republic, since his abdication on February 12, 1912. They required him to accept new conditions, including the abolition of his title and privileges, his removal from the palace, and the reduction of his annual income from 4,000,000 dollars (£500,000) to 500,000 dollars. Thereupon he moved, with the Empress and second Consort, to the house of his father, Prince Chun. Access to him was denied to his English tutor, Mr. R. F. Johnston. The *coup* has been attributed

to the influence of Sun Yat-Sen and the Bolshevik Ambassador, Karakhan. The Emperor, who was formerly known as Pu Yi, was born in 1906, and succeeded to the throne, as Hsuan Tung, when he was two. On December 1, 1923, he married a daughter of Jung Yuan, a Manchu noble. Finding that Western monarchs had personal names, he chose "Henry" for himself, and "Elizabeth" for his wife. A few years ago he discarded his queue (pigtail) thereby offending the Imperial Dowagers. He writes verse in the classic style and has published poems (over a pseudonym) in a Peking paper.

PHOTOGRAPH BY MR. R. F. JOHNSTON, THE EMPEROR'S ENGLISH TUTOR.

See LN 27/1/23 p121



By G. K. CHESTERTON.

IN a recent article I commented on a book by Mr. Arnold Lunn which commented on a book by Mr. Hilaire Belloc. I believe my comments were right—in other words, I believe the other comments were wrong; but I should like to apologise if there was any air of impatience about the former, because there are much better things to be found among the latter. There is much in Mr. Lunn's book that is interesting and worthy of note; but if I was chiefly concerned for the credit of Mr. Belloc's book, it was for a very real reason. People are still unable to see the point about the Servile State, because they are still turning it into the old sterile logomachy about Individualists and Socialists.

Apart from the particular case of the Servile State, which I discussed recently, there seems to be a curiously prevalent notion that I and those who agree with me are concerned merely to object to any interference by the State. It is altogether an error. There are a great many things in which I should like the State to interfere, and in which it does not interfere, and in which none of the statesmen or State reformers would think of allowing it to interfere. I should like it to insist on a public audit of the secret Party funds, which are at present an exceedingly private form of private enterprise. I should like it to punish people who make corners in fish and soap and many other common commodities. I wish we could see the highly mediæval spectacle of an Oil King in the pillory or a Wheat King on the gallows. I should like it to punish the people who make huge fortunes out of all sorts of quack remedies, or out of poisoning or adulterating all sorts of food and drink. But this is not preventing most people from enjoying liberty. It is only preventing a few people from taking liberties with liberty. In order that most people may be free to drink beer, it is necessary that one or two people should be stopped from poisoning their beer. And the test in all the other cases is quite simple: it is that no normal person wants any of those evils; and no person of any kind will admit that he wants them. A man will not stand up and say that he wants there to be a Party fund that is secret. He will only sit down and keep the secret of the secret. Nobody says that the cornering of wheat is an ideal incident, a "far-off divine event to which the whole creation moves." People do not say in so many words that such things ought to be done. They confine themselves in a simple, manly fashion to flattering and feasting and licking the boots of the men who do them. Nobody professes to be thirsting for adulterated drink. Men are not going about with their mouths open, ready to swallow the poison. They are only going about with their mouths shut, ready to swallow the scandal.

I am perfectly ready, therefore, to support the State when it interferes with actions that really hamper the normal social action of the community—in other words, when it interferes with interference. What I complain of now is that the State, being a small and dangerous plutocracy, has become the organ of abnormal and unpopular power, and tends to interfere not with

the people's enemies, but simply with the people. If everybody wants beer, to such an extent as to accept even bad beer, its remedy is not to give them good beer; it is to say they shall have no beer, to cure them of wanting it. It is not to reform our institutions so that the people may have greater self-expression. It is simply to reform the people. And the people are to be reformed not in the sense in which every man knows very well that he needs to be reformed, but in the sense of being formed again as what he would call a deformity. The ordinary citizen is to be changed not into what all citizens regard as the ideal citizen, but into the image of something that only exists in the imagination of a mad millionaire. It is something that he only has the power to work for because he is a millionaire. And he is very often a millionaire through having violated in practice a morality which most people would still think right in theory. In other words, the power of government is not used to punish rich people for doing what everybody thinks wrong, but it is

a matter of conscience that they shall have no pleasure. That sort of cold fanaticism and fatuous insolence is what is meant in practice by State interference in a modern country like America. It would be very different if it were a despotic State or a democratic State, or anything but a plutocratic State on the modern model. In other words, it would be very different if the State really were an independent thing that could be conceived as attacking the plutocrats. To create such an independent power was the object both of despotism and of real democratic organisation like that of the guilds. And so long as such independent political institutions existed, the extravagant extremes of modern economic life really did not prevail. In the mediæval imagination the millionaire was or would have been a monster; and fortunately remained, like many other things in the mediæval imagination, a fabulous monster. The King sometimes ordered the monster to be killed, but the guild more often prevented him from being born; and, if the guild had remained, the millionaire might have been a might-have-been.



THE NEW LORD MAYOR OF LONDON RECEIVING THE CIVIC INSIGNIA: SIR ALFRED BOWER, SEATED BESIDE HIS PREDECESSOR, SIR LOUIS NEWTON, DURING THE SWEARING-IN CEREMONY AT THE GUILDHALL. The picturesque and time-honoured ceremony of swearing-in the Lord Mayor-elect was performed at the Guildhall on November 8. The new Lord Mayor, Sir Alfred Louis Bower, sat beside his predecessor, Sir Louis Newton, who received from civic officials the various insignia and handed them to Sir Alfred. He in turn formally returned them to be placed in safe keeping. The insignia include the Saxon sceptre, the City Purse (said to be the gift of Queen Elizabeth), the Seal (500 years old), the emblazoned sword, and the gold mace. The occasion was notable as the first since Queen Elizabeth's time on which the new Lord Mayor and Sheriffs were all Roman Catholics.—[Photograph by I.B.]

used to punish poor people for doing what nearly everybody thinks right. Anybody who likes may call my objection to this an objection to any kind of government. But I should call it an objection to the very worst kind of misgovernment.

It is much more likely that modern rulers will forbid first beer, and then tobacco, and then tea and coffee, for all I know, than that modern rulers will punish modern millionaires for making a trust in tobacco or a corner in coffee. Modern rulers will not punish modern millionaires for anything, and that for a very simple reason. The reason is that the modern millionaires are the modern rulers. But many of them, especially in America, think that they soften or cover up very unscrupulous commercial methods by pushing very Puritanical reforms. In other words, the plutocrat thinks he atones for taking away people's food by taking away their drink as well. The philanthropist, having decided as a matter of business that they shall have no property, decides as

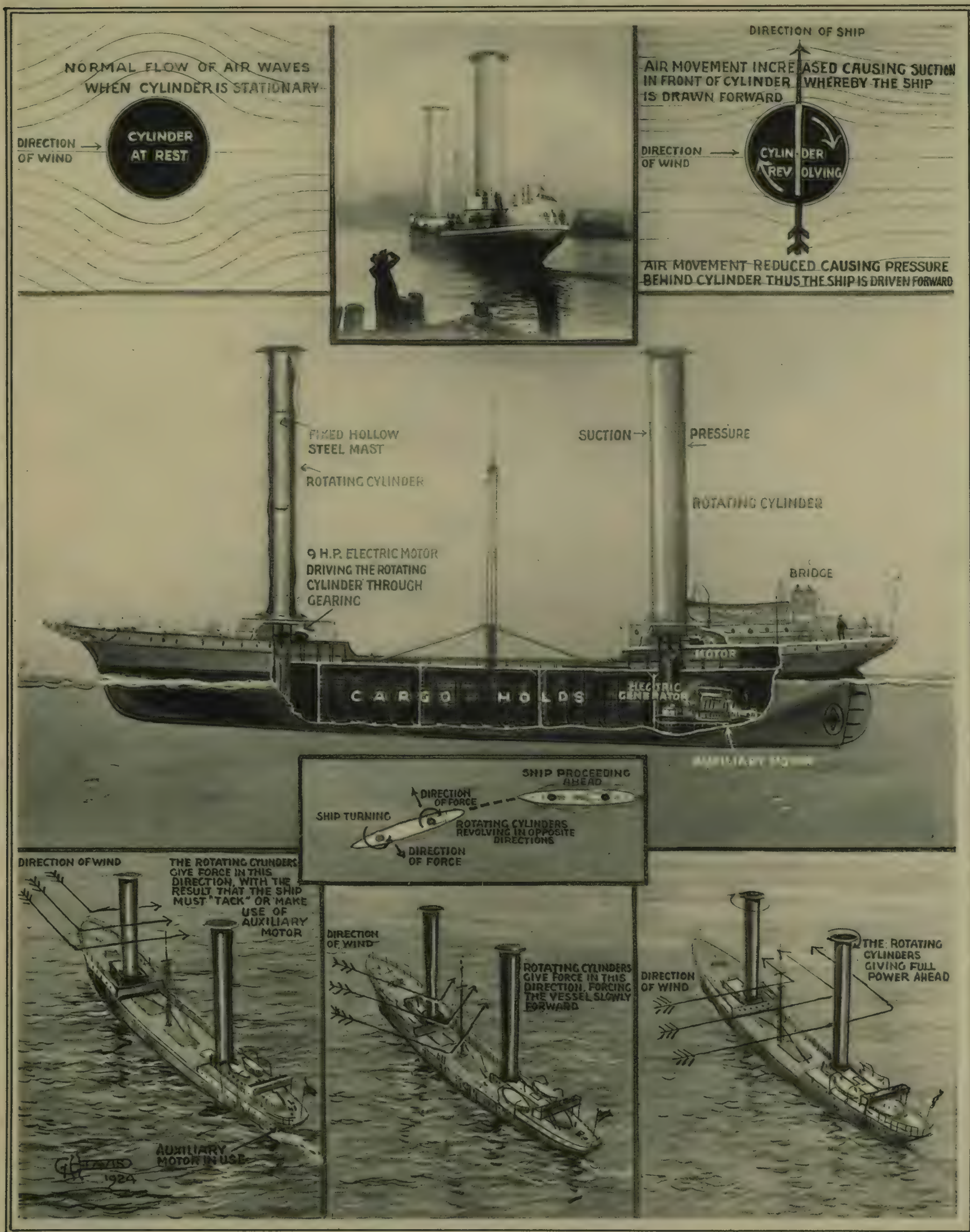
with leaving alone and being left alone. There does exist, but only in a minority, the meanest of all forms of morality. There does exist a kind of citizen, fortunately a rare kind of citizen, who will make an unjust law for his neighbours in the hope of evading it for himself. There is a school of starry idealists who are ready to exterminate brewers, being equally ready to become bootleggers. But humanity does not consist of such hypocrites; they are only found in holes and corners, such as Parliaments, political offices, committees of public control, and financial firms with branches all over the world. What is the matter with that sly and small-minded type of man to-day is that he is in every possible way insignificant, except in the detail of being omnipotent. He has the power not merely to punish crimes, but to invent crimes to punish; and often the power to commit them even while he punishes them. To object to such humbug is not to object to human government; it is only to object to government ceasing to be human.

OUR ANAGLYPHS.

Readers who have not yet obtained one of the special masks for viewing our Anaglyphs in stereoscopic relief may do so by filling up the coupon on page 955, and forwarding it with postage stamps value three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.

"SAILING" WITHOUT SAILS: WIND ACTION ON ROTATING CYLINDER MASTS.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.



PARTLY DRIVEN AND PARTLY DRAWN FORWARD BY THE ACTION OF WIND ON RAPIDLY REVOLVING CYLINDERS: THE FLETTNER "ROTOR" SHIP—DIAGRAMS AND (INSET) A PHOTOGRAPH TAKEN AT KIEL.

Herr Anton Flettner, the well-known inventor of the Flettner rudder, working on the Magnus theory (discovered in the middle of the nineteenth century) that a cylinder rotating in an air-current exercises pressure in a direction at right angles, has fitted out a 600-ton ship with two revolving towers to test this theory. The two rotors are 50 ft. high and 10 ft. in diameter, and are mounted on hollow steel fixed masts as seen in our illustration. The steel outer cylinders, called by the inventor "rotors," are made to revolve by 9-h.p. electric motors fitted at the base of each mast. When the rotating cylinders revolve, their action is to increase the air movement on one side and decrease it on the other at right angles to the direction of the wind. Should the wind be blowing at right angles to the vessel's course, the rotating of the cylinders will give a suction ahead of

the cylinder and a pressure or push at the rear. Thus the vessel is literally drawn from the front and pushed or driven from the rear. In the lower set of diagrams it will be seen that a wind blowing from dead ahead is of no use for rotor propulsion, and the vessel must either "tack" or use the auxiliary motor and propeller with which it is provided. When the wind is in the quarter depicted in the centre panel, there is a drifting movement and a distinct forward progress, but when the wind is broadside on, as shown in the right-hand panel, the rotating cylinders are moving at their greatest efficiency, pulling and pushing the ship forward at maximum speed. By revolving the rotating cylinders in opposite directions, or by stopping one temporarily, the ship's head can be quickly turned in any desired direction.—[Drawing Copyrighted in the United States and Canada.]

ANOTHER PICTURE ROMANCE:

THE DISCOVERY OF A PORTRAIT ASCRIBED TO VERMEER.

THE works of Jan Vermeer of Delft (writes a correspondent) are so rare that they are greatly treasured by the museums and such private owners as happen to be their fortunate possessors. It is therefore interesting to know that a new work by this great artist has been discovered, which is now in the possession of Mr. E. W. Savory, J.P.,

the Budapest Gallery, suggesting that it might even have been painted in the same studio and under the same conditions. The colour qualities of the portrait, with the subtle modelling of the features and the opalescent quality of the greys, are all characteristic of the work of Vermeer.

Shortly after the picture was discovered it was submitted to Dr. Hofstede de Groot for expert opinion, when he stated it to be a self-portrait of Adriaen van de Velde, and the original from which the portrait of that artist in Houbraken's "Groote Schouburgh" (published in 1719) was made. We are able to give a reproduction of this print, and, whilst there is a superficial resemblance to the portrait, it differs in many essential details, and our readers will be able to judge for themselves.

A few weeks ago Mr. Savory very fortunately came into possession of a hitherto unknown engraving of this Vermeer portrait, of which we also give a reproduction, which agrees with it in the minutest detail, and bears at the foot the lettering "J. van der Meer, pinxit." The engraving itself is probably of the early part of the nineteenth century, and this makes the discovery of the print the more remarkable, because at this time the work of Vermeer was practically forgotten and of no repute, his works being then attributed to Pieter de Hooch, and other great artists; so that it may be taken as conclusive evidence that this particular portrait had always been known and recognised as the work of Vermeer. Pencilled on the margin of the print is the name "Simon Decker," who was churchwarden or other official of the parish church at Delft, and is reputed to have been

killed by an explosion in 1654. If this should be the case, it would indicate that the portrait is one of Vermeer's earlier works, although other connoisseurs attribute the work to his later and more mature period. Messrs. Dyer and Sons state that the monogram

signature is original to the picture, and it may be noted that it accords exactly with the signature of "La Dentellière" in the Louvre.

Vermeer died in 1675, at the age of forty-three. Less than forty of his works are at present known, as against 900 acknowledged works by Rembrandt; so that it is evident that there must still be other works by this great artist awaiting discovery.

E. V. LUCAS ON THE DISCOVERY.

We are indebted to Mr. E. V. Lucas, the well-known art critic and essayist, whose book, "Vermeer of Delft," appeared two years ago, for the very interesting note on the new discovery which here follows—

"I went to Bristol," he writes, "to see Mr. Savory's discovery on the wettest day of this wettest year. Whether the hand that painted it was the magic hand of Vermeer of Delft I must leave to the experts to determine. They have already begun to dispute about it, and not only am I myself not one, but I am under

the disadvantage of never having seen the accepted Vermeer at Budapest. But one can say, without any assumption of infallibility, that it is a very attractive and distinguished picture, and was painted by an artist who possessed both sympathy and power. Long after I had seen it I could at will summon a mental impression of the young man depicted there so sensitively; but it would surprise me if it is, as stated, a portrait of the sexton of the Delft Old Church. There is a delicacy and charm in this young man's countenance that I have not hitherto associated with Dutch sextons.

"The circumstance that the picture bears Vermeer's monogram does not necessarily prove anything, and my own feeling is that if the consensus of opinion gives the work definitely to Vermeer, which is quite likely, the sum of that marvellous craftsman's activities will be increased by one more work rather than by one more masterpiece; because he is not miraculous here (as we expect and demand of him), but merely accomplished.

"Far more important is it, to my mind, to give credit to Mr. Savory for discerning under the grime so beautiful a thing."

DISCOVERED WHEN THE OLD VARNISH AND FALSE BACKGROUND OF THE PICTURE WERE REMOVED: VERMEER'S MONOGRAM, "I. V. M." (ENLARGED).

The monogram may be seen in the right lower background of the picture (reproduced on the opposite page) about on a level with the knot of the cravat. It accords exactly with the signature on Vermeer's "La Dentellière" in the Louvre.



SUPPORTING THE ATTRIBUTION OF THE PORTRAIT (ON THE OPPOSITE PAGE) TO VERMEER OF DELFT: A RARE WOOD ENGRAVING, RECENTLY DISCOVERED, AN EXACT COPY OF THE PICTURE, AND BEARING THE NAMES OF ARTIST AND SITTER.

The engraving, it will be seen, agrees with the picture in the minutest detail. Below, on the left, is the name of the painter, "J. van der Meer" (another form of Vermeer's name), and on the right the name of the engraver, partly obliterated. Underneath in pencil is the name of the sitter, Simon Decker, an official of Delft Church, said to have been killed by an explosion in 1654.

of Bristol, by whose courtesy we are able to present (on the opposite page) a reproduction of the work to our readers.

The picture was purchased in a sale-room early in 1922 by a gentleman who has had a lifelong experience in art, and made a particular study of the work of Vermeer for the last forty years, and who has acquired during that time an almost uncanny perception as to the possibilities of a canvas. At this sale it was so entirely obscured by varnish and over-painting as to escape the notice of the casual observer. The old varnish was removed with great difficulty and care, and in this process a false background which had been painted on the canvas came away, when the monogram "I.V.M." was revealed.

At this point the picture passed into the possession of Mr. E. W. Savory, who placed it in the hands of Messrs. W. Dyer and Sons, for closer attention. This firm then found further overpainting on all the face shadows and the cravat, all of which was carefully removed, leaving the original work as we now see it. Messrs. Dyer also reported that the lower portion of the picture appeared never to have been finished, and this is an interesting detail as bringing the portrait most exactly in accord with the engraving to which later reference will be made. It is a moot point whether this portion of the picture was unfinished, or whether the treatment was intentional on the part of the artist; certainly the effect in the engraving is more pleasing than the usual treatment of a portrait canvas.

The pose and lighting of the head are absolutely identical with Vermeer's "Portrait of a Lady" in



FOR COMPARISON WITH THE PICTURE OPPOSITE AND THE ENGRAVING OF IT ON THIS PAGE: THE GROUND OF DR. DE GROOT'S ASCRIPTION OF THE PICTURE TO ADRIAEN VAN DE VELDE—AN ENGRAVING OF A SELF-PORTRAIT BY THAT PAINTER, FROM HOUBRACKEN'S BOOK.

When the picture (reproduced on the opposite page) was submitted to Dr. Hofstede de Groot, the Dutch connoisseur, he pronounced it to be, not a Vermeer, but a self-portrait by Adriaen van de Velde (1635-72), and the original of the above portrait-engraving of that painter given in Houbraken's book, "Groote Schouburgh." Our readers will be able to form their own conclusions by comparing this print with the other illustrations. Dr. de Groot, of course, was judging from the Houbraken engraving, and had not seen the one since discovered.

Illustrations by Courtesy of Mr. E. W. Savory.

SUPPORTED BY AN ENGRAVING: A REMARKABLE VERMEER DISCOVERY.

PHOTOGRAPH BY COURTESY OF MR. E. W. SAVORY.



NOW ASCRIBED TO JAN VERMEER OF DELFT, THROUGH THE DISCOVERY OF AN ENGRAVING OF IT (REPRODUCED OPPOSITE) BEARING HIS NAME: A MUCH-DISCUSSED PORTRAIT, WITH HIS MONOGRAM.

Great interest has been aroused in the world of art by the controversy over the authorship of this picture, which was bought at a London sale a few years ago by Mr. E. W. Savory, of Bristol, and confidently ascribed by him and other experts to the great Dutch painter, Jan Vermeer (or Van der Meer) of Delft (1632-75), whose monogram appeared in the margin (on the right) when the old varnish and a false background were removed. The Dutch connoisseur, Dr. Hofstede de Groot, on the other hand, pronounced it to be a self-portrait by Adrian Van de Velde (1635-72) and the original of a portrait engraving of that painter in Houbraken's book, "Groote Schouburgh," published in 1719. Within the last

few weeks, however, Mr. Savory chanced to discover a very rare print of a wood-engraving which is an exact copy of his picture and bears at the foot the names of J. Van der Meer (Vermeer) as the painter, and of Simon Decker as the sitter. This discovery is held to establish the authenticity of the picture as a genuine Vermeer. Both the engravings are reproduced, for comparison, on the opposite page, with the full story of the discovery and a note by Mr. E. V. Lucas, author of "Vermeer of Delft." Pictures by Vermeer, of which there are only 37 authenticated (as against some 900 Rembrandts) have greatly risen in value of late years, and some have fetched from £30,000 to £50,000.



THE WORLD OF SCIENCE.



A NEW BRITISH SHREW.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

ONE would have supposed that by now we must have a complete inventory of every known and knowable species of beast and bird, reptile and fish, if not of every insect and lower form, within the confines of the British Islands, but this is by no means true. Those whose business it is to give names to these species—the professional zoologists—are under no delusion in this matter. They are always expecting "something to turn up." But now and then even they are taken by surprise.

Only the other day, for example, a new species of shrew (Fig. 3) turned up, discovered by Mr. W. N. Blair on an uninhabited island in the Scillys. At first sight this may not seem to be a very exciting discovery, but, as a matter of fact, it is one of quite exceptional interest, inasmuch as it represents not merely a new species, but a genus hitherto unknown within the British Islands. It belongs, in short, to the genus *Crocidura*, the several species of which have a wide distribution throughout Africa and the warmer portions of Europe and Asia. Eastwards they range to the Malay Archipelago; while westwards they reach the Atlantic coast of Europe, the Channel Islands, and, as Mr.

man, some only temporarily so, but the greater number afford no more than harbourage for colonies of sea birds and a few seals. That these islands are parts of the mainland which have been isolated by the

other hand, has been separated from the mainland more recently than most of the islands of this group.

But let us return to the shrews. These are divisible into two groups according, be it noted, to the colour of the teeth! All the British shrews, with the exception of the newly discovered *Crocidura* from the Scillys, have the exposed portion of the teeth of a reddish-brown colour. All the shrews of the genus *Crocidura* have white teeth. Why this should be we do not know. But that it is a very ancient and deep-seated character is shown by the fact that all the known fossil species found in Britain, from the Late Pliocene till to-day, have these red teeth. In their shape, too, these teeth are remarkable. It would be tiresome, here, to enter into details as to this point, but a glance at the accompanying photograph (Fig. 1) will show this much, especially in regard to the "incisors," or cutting-teeth.

The shrews (Figs. 2 and 4), as everybody knows, are fragile little creatures, with soft, velvety fur and long, slender noses, and ears of a characteristic and quite peculiar shape. For the most part they are insectivorous, but they have most amazing appetites, as is manifest by the

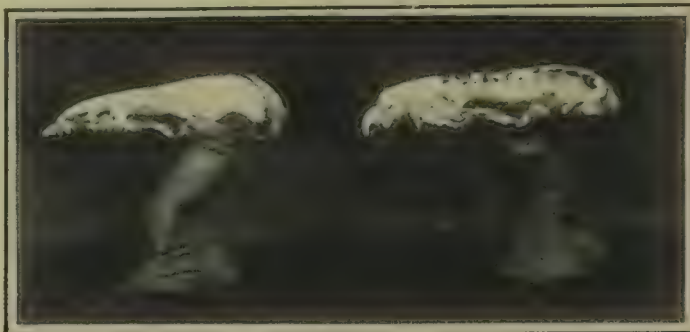


FIG. 1.—DIFFERENTIATED BY THE COLOUR OF THEIR TEETH: "A SKULL OF THE COMMON SHREW, ONE OF THE RED-TOOTHED TYPE, AND A SKULL OF *CROCIDURA*, ONE OF THE WHITE-TOOTHED TYPES (GREATLY ENLARGED)."

submergence of the coastal fringe, there can be no reasonable doubt. For the most part, as might be supposed, their flora and fauna are like that of the adjacent mainland. But when the separate islands come to be carefully studied it is found that this agreement with the mainland is by no means absolute. On the contrary, many are tenanted by species which are found nowhere else. St. Kilda has a wren and the Hebrides a thrush which are markedly different from their allies on the mainland. The voles, field-mice, and shrews of these islands are still more instructive. For between Skomer Island, off the coast of Pembrokeshire, and the Inner and Outer Hebrides, the Orkneys, and the Shetlands, are distributed at least twenty species and sub-species which are peculiar to the soil.

Moreover, these several species throw a very instructive light not merely on the vexed problems concerning species in the making, but also on the relationship of these several islands one to another, and to the mainland. As an example of the last-mentioned point we may take the case of the vole of the island of Muck. This, by common consent, is recognised as a distinct sub-species of the mainland vole, from which it differs mainly in its conspicuously smaller size. But it differs still more markedly from the vole of the neighbouring island of Eigg. Hence we must conclude that Muck and Eigg have been separated for a very long time; while Muck, on the



FIG. 2.—UNJUSTLY REGARDED AS A SYMBOL OF SPITE (AS IN SHAKESPEARE): THE COMMON SHREW.

"The Common Shrew [says a note attached to this photograph] is a giant compared with the little Pigmy Shrew, our smallest British mammal, measuring not more than 2½ inches in length."

Blair's discovery now shows, the Scillys—this last, of course, adding a new species to the genus.

There is more in this announcement than meets the eye at first sight. How, in the first place, did this little creature, less than 2½ in. in length, gain a footing in the Scillys? Its nearest relations are to be sought, it is to be remembered, not on the mainland of Great Britain, but in the Channel Islands. How, in their turn, did they gain access to these islands? They were certainly not carried there by any human agency, and they could not get there by swimming. They must, in each case then, be regarded as indications of a former land connection between these island fastnesses and the mainland. There can, indeed, be no reasonable doubt but that in the remote past these islands formed part of a continuous land-surface extending from the Cotentin peninsula of France across what is now the English Channel to the Scillys, which were cut off from the mainland of Great Britain at that time by a deep channel. As this land became, for the most part, submerged, only the high ground remained to form the present-day islands. By this subsidence these little shrews, with many other peculiar species, were "marooned," so to speak, and in course of time these several isolated colonies underwent transformation in different directions, by which they became sufficiently marked from the original stock on the mainland to constitute new species.

There is nothing novel in this. Around our shores are at least 5500 lesser islands, or "islets," the greater number of which are included in the Hebrides, Orkneys, and Shetlands. Many are inhabited permanently by

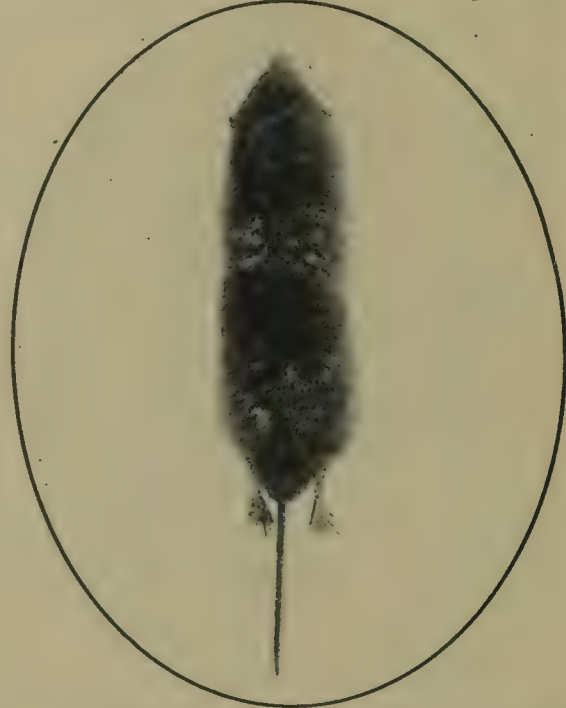


FIG. 3.—INDICATING THAT THE SCILLY ISLANDS (WHERE IT WAS FOUND) WERE ONCE PART OF FRANCE: A NEW SPECIES OF SHREW (*CROCIDURA LEUCODON*) MORE AKIN TO THOSE OF THE CHANNEL ISLANDS THAN OF BRITAIN.

"The Shrew of the Scilly Islands [says a note on this photograph] is rather larger and lighter than the Common Shrew. The tail has a curious fringe of hairs along each side."

fact that they will eat more than their own weight in the course of a day. Worms they are particularly fond of. Insignificant though they be in point of size, yet they are of a most irritable, excitable, and ferocious disposition, fighting much among themselves, when the vanquished is eaten by the victor. Owls seems to be the only creatures which prey upon them. And this, probably, because these furry little morsels are armed with glands, seated on each side of the body, which emit a pungent odour of musk or other evil-smelling matter.

Among country folk the shrew has a dreadful reputation. Its very name, indeed, is an indelible brand of malignancy and spite, and must have owed its existence to centuries of misapprehension. Aristotle declared that its bite was dangerous to horses and other draught animals, producing boils. And in England, to this day, it is believed that by running over an animal it will produce lameness, and even disease.

All sorts of recipes were given for the treatment of animals or men which had been bitten by these poor, inoffensive creatures. The twigs or branches of a "Shrew-ash" were supposed to be infallible. A "Shrew-ash" was made by boring a hole in the trunk of an ash-tree with an auger. Into this cavity, with suitable incantations, a live shrew was thrust, and the mouth of the hole was forthwith stopped up. Henceforth the leaves of that tree were an infallible cure for all and everything which had the misfortune to be bitten or even run over by a shrew!



FIG. 4.—"WITH LONG SLENDER NOSES": HEADS OF THE PIGMY SHREW, COMMON SHREW (A GIANT COMPARED WITH THE PIGMY SHREW), AND THE WATER SHREW.

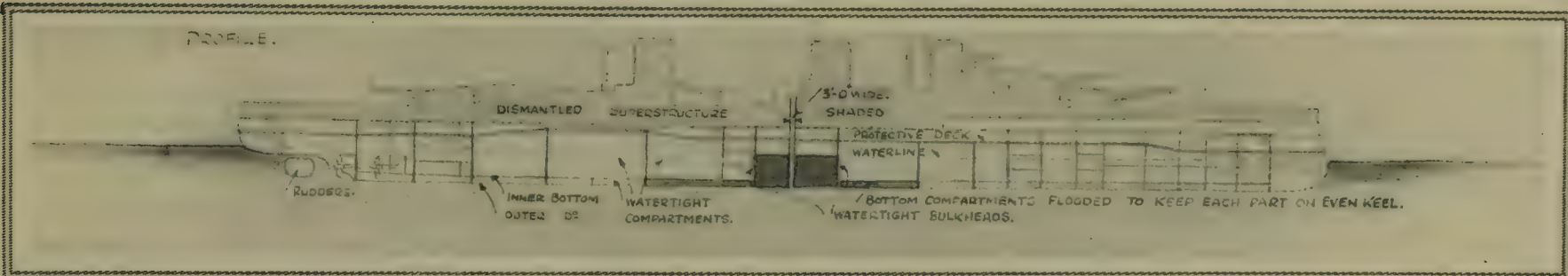
The title of this photograph is: "Heads of the Pigmy Shrew, Common Shrew, and Water Shrew [given in the order of the above numbers]. The last-named spends most of its life in and under water, being a most expert diver. The minute eyes and the small ears are almost buried in the fur."

CUTTING THE "LION" IN TWO: BEATTY'S JUTLAND FLAG-SHIP SCRAPPED.

DRAWINGS AND DETAILS BY MR. D. ASHTON CROSS BY PERMISSION OF PALMERS' SHIPBUILDING AND IRON COMPANY, LTD. PHOTOGRAPHS BY TOPICAL.



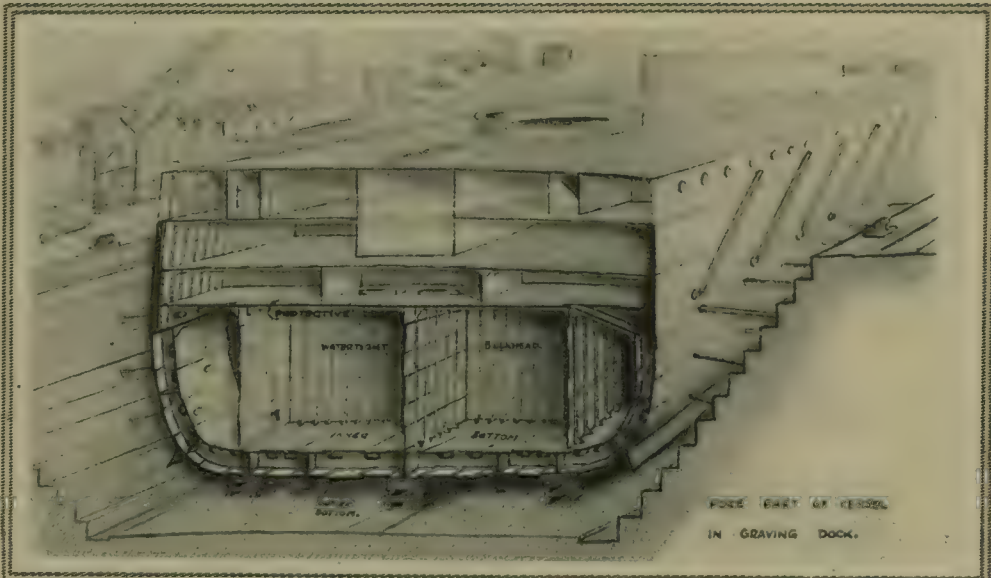
1. AS SHE WAS BEFORE BEING BROKEN UP, UNDER THE WASHINGTON TREATY: THE FAMOUS BATTLE-CRUISER, H.M.S. "LION," WHICH FOUGHT AT JUTLAND AS LORD BEATTY'S FLAG-SHIP, AND IN THE ACTIONS OF HELIGOLAND BIGHT AND THE DOGGER BANK.



2. SHOWING THE VERTICAL LINE OF CLEAVAGE (CENTRE) CUTTING THE HULL IN TWO, DIVISIONS INTO WATER-TIGHT COMPARTMENTS (THOSE FLOODED TO KEEP THE TWO HALVES IN TRIM SHOWN IN BLACK), AND THE SUPERSTRUCTURE ALREADY REMOVED ("HATCHED" SHADING): A SECTIONAL DIAGRAM OF THE "LION."

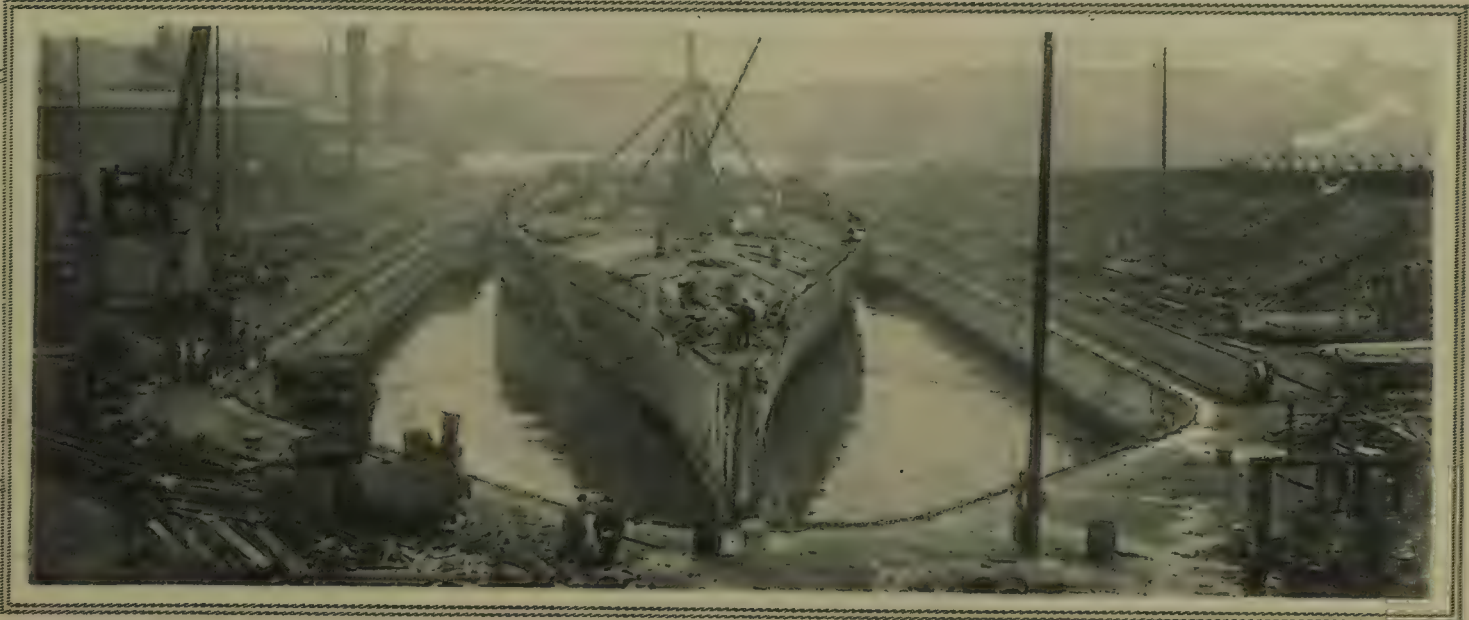


3. CUTTING 2-INCH DECK ARMOUR WITH OXY-ACETYLENE BURNERS: SEVERING THE HULL TO REMOVE A SECTION 3 FT. WIDE.



4. THE APPEARANCE OF THE FORE PART OF THE "LION" AFTER BEING CUT IN TWO: AN END VIEW AT THE POINT OF SEVERANCE, SHOWING DETAIL OF THE WATERTIGHT BULKHEADS.

5. DOCKED AT HEBBURN, ON THE TYNE, READY TO BE CUT IN TWO AMIDSHIPS: THE DISMANTLED HULL OF THE GREAT BATTLE-CRUISER "LION" WITH ALL HER TURRETS, GUNS, FUNNELS, AND SUPERSTRUCTURE REMOVED.



The famous battle-cruiser "Lion" was specified for "scrapping" in the Washington Treaty, and therefore could not be preserved, like the "Victory," as a national monument. Earlier stages in her demolition were illustrated in our issues of April 5, 12, and 26. "To complete the task," writes Mr. D. Ashton Cross, "it was decided to cut the vessel into two portions, one of which will be towed to Blyth, and the other to Derwenthaugh-on-Tyne, to be finally broken up. The operation of severing the vessel was entrusted to Palmers' Shipbuilding and Iron Company, Ltd., of Jarrow and Hebburn, to be carried out in their Hebburn graving dock. This was the second occasion on which the 'Lion' has been in Palmers' hands, the first having been after the Dogger Bank action, when the same firm repaired the very serious damage which she sustained. . . . She was back on

her station in the North Sea within a few weeks, though for months afterwards the German Press advertised her as sunk. The method of the cutting operation can best be explained by reference to Illustration No. 2. The hatched portion represents those parts already removed. . . . The cut was made at the point indicated by a white line about the centre. The blacked-in portion shows the extent to which it was arranged to flood some of the bottom compartments in each half of the vessel when afloat, to maintain their trim. The actual cuts were made by means of oxy-acetylene burners, a piece 3 ft. wide being removed by means of two cuts right through the hull. Illustration No. 4 gives an end view of the fore-part of the vessel at the point of cutting, and shows the detail of the water-tight bulkheads."—[Drawing Copyrighted in the United States and Canada.]

The Littleness of the Great: "Frank" Bertie.

"THE DIARY OF LORD BERTIE, 1914-1918."*

TO a considerable extent—perhaps unwittingly—"Frank" Bertie's 1914-1918 Diary is devastating documentary evidence of the littleness of the Great. While the "splendid fellows in the trenches" for whom he was properly solicitous were dying to frustrate the knavish tricks of an overweening Imperial ambition, were being mangled into mere memories of men, were existing cheerfully amidst the reeking horrors of the battlefields, it was the Ambassador's lot to meet "captains and kings" in hours of uncensored speech and action, and, with them, as he had the habit of writing at the end of his dinner and luncheon lists, *quelques seigneurs sans importance*. He was shocked on many an occasion, seasoned diplomatist though he was; and none will wonder.

Sinister shadows in the fog of war, there were bickerings and bargainings between Allied Nations; the grim game of get on or get out; the sinuous intrigues of parties and politicians and naval and military leaders; the calculated clash of opinions and desires; petty jealousies at rapid promotions and at relegations; haggling and profiteering; ineptitude and lack of co-ordination; pitiable wranglings for place and power—sly, slinking shapes amidst the selfless and the slain.

It was War.

"I have, from a good source, the following inner history of the dissolution of the Viviani Cabinet and its reconstruction at the end of August [1914]. Joffre found it impossible to act with Messimy as War Minister; he therefore sent a message to Poincaré to the effect that he could not resign in the face of the enemy, and that unless Messimy, whose directions spelt disaster, disappeared, he, Joffre, must commit suicide and give his reason by letter. Poincaré sent for Viviani, with the result that he resigned, and reconstituted a Cabinet, the whole thing being arranged, unbeknown to the doomed Minister, with Millerand and Delcassé and two Unified Socialists." That was Joffre's way. "It is related here of a recent visit of Poincaré to the Front, that Joffre, being bored, said:—'I am accustomed to rest and, if possible, to sleep from 1—30 to 3 p.m., so I pray thee excuse me.' Poincaré looked much astonished at this want of respect, and was about to remonstrate, when he was cut short by Joffre's observation that as he had no political ambitions he did not care whether people thought his conduct odd or not."

And Joffre knew his politicians. "November 30, 1916:—Some people here think that the substitution of Jellicoe for Jackson may facilitate the removal of Joffre, but there are political objections to three of those who are suggested as possible successors. Castelnau, Foch, and Pétain are church-goers, and therefore are not acceptable to the Radical extremists, and Pétain is not *avenant* to the politicians who visit his command. Consequently Roques, who is colourless, is thought of, though nothing is known of him in the way of strategy or the command of a large army." So in due time Joffre went—with a Marshal's baton as *panache*.

"Though nothing is known of him"—and it was War.

"January 6, 1915. . . . I hear it mooted in certain circles (London and here) that French is not up to the task before him: this comes, no doubt, from the Kitchener coterie; also that the only thing to save the situation is the influence of Foch over French. The impression in London appears to be that there may be a change in the command. Of course, K. is longing to direct the show, but if he were in French's place, there would be ructions with everybody. . . . January 12, 1915. . . . I am afraid that the battle of Kitchener *versus* French is becoming acute. Politics are mixed up in the questions at issue. Asquith and Winston Churchill are against Henry Wilson on account of Ireland. I gather that the majority of the Cabinet are for French. . . . May 10, 1915.—Evidently there are great ructions in the Cabinet, at the Admiralty, at the War Office, and in the field of operations. . . . Charlie Beresford

. . . says that Generals whom French sent home as useless have been reinstated, or promoted, by Kitchener, and that the relations between F. and K. are very strained, and there is discord between St. Omer and some of the Commands. In the War Office there are also disagreements. Winston Churchill and Kitchener had fallen out. . . . Later, the bitter notes: "So K. of K. gets the Garter which he wanted, and the Dukedom is postponed"; "French . . . spoke of Kitchener's ignorance of warfare as now carried on and want of knowledge in matters strategical, his frequent changes of opinion, and his

That sort of thing, as has been said, impresses one most about the Bertie Diary; but it must be understood that there were cases in which what seemed to have been actuated by bias—or business—turned out, in the fulness of time, to have been for the best, and to have belied its appearance of partisanship and callousness. Not all were self-helpers. And it must be added that there is much else of interest to the student of human nature and the collector of "curios." Let us quote a few paragraphs.

"I have asked many people the origin of the Montmartre designation of a German as 'un Boche.'"

Until to-day I have not found anyone who could say. Madame Jean de Castellane says it derives from *Allé Busche*, or savages coming from a 'Busch' or wood."

"The dismissed Director of Ordnance at the Ministry for War was examined in regard to the shortage of guns: he was asked why he cancelled a large order placed with Schneiders. His answer was that there were too many guns, and that it was of no advantage to supply them to the army in the field, for the users burst the guns." This refers to France and is dated July 9, 1915, after the bursting of guns, thanks to defective shells, had risen from six in December to 274 in April, 140 between May 1 and 15, and 140 between May 15 and 31.

"Grahame met at dinner last night the French General, inventor of the 75 gun; he says that at first the French artillery officers refused to use the shield, saying that Frenchmen must look the enemy face to face."

So to passages more personal.

"Carmen Sylva (the late Queen of Roumania) was hot for Germany, and so was the King. The Crown Princess (as she then was) said that England had never been beaten: she could and would go on for ten or even twenty years, until she won, and it would be folly for Roumania to fight against her."

"Prince Eitel Frederick of Prussia has been removed from the list of Honorary Knights of St. John of Jerusalem, and this important announcement by the *London Gazette* is telegraphed to the French newspapers! I wonder whether after this curse, he will moulder like the Jackdaw of Rheims." This is dated July 21, 1915.

"Rosebery . . . believes in Metternich's honesty and the Hun Emperor's pacific intentions before the war. . . . was rather censorious about the French. He always disliked them: they did him in Siam in 1903."

"Louis of Battenberg is here to meet his daughter and her husband, Prince André, who comes to plead for his brother's dynasty. Amy Paget has been here en route from Garibondy: she had recently seen Prince Louis of Battenberg. Amy questioned him on the history of the eve of the war. He said, what is known, that Winston Churchill was away and gave a free hand to Prince Louis, which he used, to keep the Fleet mobilised. He expressed dislike of the Emperor and he related an incident with him. William confessed himself not to be a great General, and stated that in military matters he accepted the advice of competent experts: but he claimed to know all about naval matters and he produced plans of vessels which he had designed. Prince Louis as an expert pointed out that the vessels could not float with the guns placed where designed. William got cross, swept away his plans, and did not speak to Prince Louis for the space of twenty-four hours."

As to Russia: "In the absence of the Emperor at the Army Headquarters the Empress presides at Cabinet meetings!"

And a story of Cardinals: "Cardinal Gasquet was staying with the Talbotts after a sojourn at Rome. He told May that the German Cardinal Hartmann paid him a visit of ceremony, saying: 'Je viens vous voir comme confrère, nous n'allons pas parler de la guerre.' 'Ni de la paix, votre Éminence,' Gasquet replied, and terminated the interview."

To finish: "May 3, 1916.—Elihu Root's speech is very good. He said nothing against the German-Americans, but 'No man should draw a pistol who dares not shoot,' and 'The Government that shakes its fist first and its finger afterwards falls into contempt,' are scathing remarks."

Altogether: two very welcome volumes by one who served his country faithfully and well.—E. H. G.



ROYAL INTEREST IN BASEBALL: THE KING, FOLLOWED BY THE PRINCE OF WALES (IN BACKGROUND), SHAKING HANDS WITH THE NEW YORK GIANTS BEFORE THEIR LAST MATCH AGAINST THE CHICAGO WHITE SOX AT STAMFORD BRIDGE.

The King and Queen, with the Prince of Wales and Prince Henry, watched the final baseball match in England played between the New York Giants and the Chicago White Sox at Stamford Bridge on November 6. The Giants won by 8 runs to 5. Before the game his Majesty and the Princes shook hands with both teams.—[Photograph by I.B.]

persistence in returning to his ideas after they have been knocked on the head"; and "The War Office is like a star; if extinguished, we here on earth should not know it for many years, though light travels quickly, so great is the distance from the earth." To which add such significant comments as:



GREETING AMERICAN BASEBALL PLAYERS SOON AFTER HIS RETURN FROM THE STATES: THE PRINCE OF WALES, WITH PRINCE HENRY (RIGHT) SHAKING HANDS WITH THE CHICAGO WHITE SOX TEAM AT STAMFORD BRIDGE.

Photograph by Sport and General.

"There was a Conference this morning . . . each side suspects the other of trying a do"; "A good deal of talky talky, which had to be interpreted backwards and forwards, without much result"; "The two Staffs are not working harmoniously"; and "Briand fears that so long an absence from Paris as the journey to Russia, the stay there and return would entail, might give dangerous opportunities to his rivals to upset his Ministry."

* "The Diary of Lord Bertie of Thame, 1914-1918." Edited by Lady Algernon Gordon-Lennox, D.B.E. With a Foreword by Viscount Grey of Fallodon, K.G. Two Volumes. (Hodder and Stoughton; 42s. net.)

MOTOR-RACING PERILS: A REMARKABLE FILM OF A TRACK ACCIDENT.

BY COURTESY OF THE GAUMONT COMPANY, LTD.



A CAR TURNS A SOMERSAULT AT 90 M.P.H., HURLING THE DRIVER IN THE AIR.



THE CAR UPSIDE DOWN AND THE DRIVER SHOT INTO THE AIR WHILE RACING AT ILLINOIS.



THE CAR BEGINS TO TURN OVER AGAIN WHILE THE DRIVER SOARS HIGHER.



THE CAR MAKES A NOSE-DIVE TO EARTH, SHOWING ITS UNDER SIDE.



ONE OF THE FRONT WHEELS TOUCHES THE GROUND—THE DRIVER STILL SOARING.



THE DRIVER BEGINS TO FALL SIDeways—THE CAR STILL TOUCHING THE GROUND.



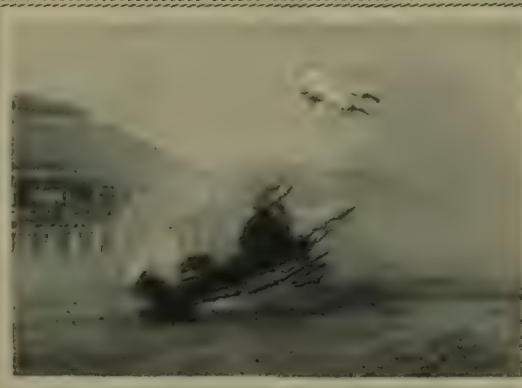
THE CAR BEGINS TO RIGHT ITSELF—THE DRIVER STILL IN THE AIR.



THE FRONT WHEELS ALMOST RIGHTED—THE DRIVER DESCRIBES A CURVE.



THE CAR MOMENTARILY IN AN UPRIGHT POSITION, BUT WITH FRONT RISING.



THE CAR PITCHING ON ITS BACK END—THE DRIVER FALLING SIDWAYS.



THE CAR TURNS ANOTHER SOMERSAULT—THE DRIVER HORIZONTAL IN THE AIR.



THE CAR TURNING OVER AND SHOWING ITS UNDER SIDE AGAIN.



THE CAR PERFORMS ANOTHER NOSE-DIVE WHILE THE DRIVER FALLS NEAR IT.



THE CAR STANDING ON ITS HEAD AND THE DRIVER NEARING THE GROUND.



THE DRIVER ON THE GROUND (ONLY SLIGHTLY HURT) WHILE THE CAR JUMPS AGAIN.

This remarkable series of "action" photographs, by the Gaumont Company, shows an accident on the Hawthorn racing track at Illinois, U.S.A. The car was travelling at ninety miles an hour when another competitor skidded and hit one of the wheels. The car apparently turned two somersaults before finally crashing. The driver was hurled into the air and by extraordinary luck escaped

without serious injury. Several fatal motor-racing accidents have occurred lately. Count Zborowsky was killed near Milan on October 19, and Dario Resta, the famous Italian racing motorist, was killed at Brooklands early in September. On the 27th of that month Mr. K. Lee-Guinness was seriously injured in the Motor Grand Prix at San Sebastian, in Spain, his mechanic, Perkyns, being killed.

THE ATOM AND THE NATURE OF THINGS.

VI.—THE NATURE OF CRYSTALS: METALS.

By SIR WILLIAM BRAGG, K.B.E., D.Sc., F.R.S., M.R.I., Fullerton Professor of Chemistry at the Royal Institution, and Director of the Davy-Faraday Research Laboratory.



This is the concluding article of the series of six that

Sir William Bragg has written for us, condensing his lectures, "Concerning the Nature of Things," delivered at the Royal Institution. The previous five articles appeared successively in our issues of Oct. 11, 18, and 25; and Nov. 1, and 8.

THE use of metals has been one of the principal factors in the development of human activities. The beginning of the story is so far back in the ages that we can only make guesses as to how men first made metal tools and weapons. Perhaps copper was picked up in its native state, and its weight suggested its effectiveness in a fight. Possibly it was afterwards discovered that copper could be smelted; and, again, there are various ways in which it might have been found that there was an alloy of copper and tin which was far harder and more serviceable than copper alone; and so set in the Age of Bronze. Iron came later, of course. From that time to this there have been workers in metal, forming important members of their communities. We have but to think of the magnitude of the metal industries in this country alone to realise how great a part the metals play in the life of the world.

The properties of the metals depend in the first place on the peculiar properties of their atoms; and, in the second, on the arrangement of the atoms in the solid material; in other words, on the crystallisation. The microscope has been applied to metallurgy for many years now, and has helped wonderfully in its development. Its chief revelation is the importance of the crystalline condition, including the various types of crystal which a metal contains, their nature, their magnitude, and their relative arrangement.

It is characteristic of the atoms of metals that they very readily part with one or more electrons; so that a piece of metal to a first approximation may be thought of as a collection of atoms, closely packed together, in form spherical or approximately so, and permeated by a crowd of electrons which are not attached strongly to any particular atom, but can wander about among the atoms like people in the rooms of a building. In this way, we have an explanation of the well-known fact that metals are con-

positive spherical atoms held together by electrons, we could not understand the great differences. It seems likely that the metal atoms, which are necessarily close neighbours to each other, are held together at



FIG. 11.—ILLUSTRATING SURFACE ACTIONS OF GREAT INDUSTRIAL IMPORTANCE: THE BEHAVIOUR OF A GLASS BEAD AND GRAPES IN SODA WATER.

The glass bead, if clean, collects no bubbles, and the soda water fastens on it, or "wets" it, so it sinks and remains at the bottom. But, if the bead is made greasy, it collects bubbles, which act like buoys and bring it up to the top. The bloom on the grapes prevents them from being wetted, so bubbles form and cause them to rise.

Drawings by W. B. Robinson, from Material supplied by Sir William Bragg.

points on their surfaces by local mutual attractions which outweigh the simple electric repulsions that would drive them apart.

The X-rays show that the atoms of aluminium, copper, silver, gold, and some other metals are packed together like spheres in closest array. Each atom has in such case twelve immediate neighbours (Fig. 10); as may be verified by counting the number of balls in contact with any one ball in a pile of balls. Some metals have a different arrangement: one of the most important of these is iron. Each iron atom has only eight neighbours, which are arranged round about it as the corners of a cube are ranged round about the centre (Fig. 9). Curiously enough, when iron is heated to about 780 deg. Centigrade, there is a remarkable change in its inner structure: the atoms pack themselves more tightly together in the manner of the four metals mentioned above (Fig. 10). A very pretty experiment gives an obvious demonstration of the change. An iron wire is kept taut by a heavy weight in the manner shown in the figure (Fig. 2). An electric current is made to flow along the wire, and raises it to a bright red heat, at which temperature the iron is in the second of the two states described above. The actual stretching of the wire during the heating is shown, magnified, by a light pointer. When the current is turned off and the wire cools again, the pointer registers the contraction, which goes on uniformly until the critical temperature is reached, at which the change in the structure takes place. At that moment the atoms of the iron rearrange themselves, and take more room than they did before. The iron, in consequence, shows a sudden expansion, and the pointer

hesitates, stops, and reverses for a time the movement which shows contraction.

Usually the crystals of a metal are in complete disarray: the metal is an aggregate of minute crystals pointing in all directions. When a metal is drawn or rolled or beaten, the crystals acquire greater regularity in their arrangement, related to the direction of the drawing or to the plane of the beaten sheet. In the case of the gold-leaf, silver-leaf, copper-leaf, aluminium-leaf, the X-rays show us the change that has been made by the beating. The crystals are of cubic pattern, and consist of aggregates of cubes, like crystals of rock-salt. In the beaten leaf, the crystals are so arranged that one face is parallel to the plane of the leaf, or nearly so. When gold leaf is heated, the regularity disappears, and the crystals are now arranged anyhow. It is curious that gold leaf, which shows the familiar yellow colour by reflected light, and is green by transmitted light, becomes white, or nearly so, after heating. Faraday was very much interested in these colour effects, though he could not find an explanation which satisfied him. Sir George Beilby has also investigated them, and has shown that under "cold working," whether drawing, rolling, or beating, the metal actually flows. The X-ray experiments carry the investigation a stage further, and show that the flow due to cold working results in a rearrangement of the crystals; we may think of it as due to their re-forming in new aggregates under the influence of the forces. When gold has been heated and become white, and is allowed to cool, retaining its white colour and increased transparency, the pressure of a smooth agate pestle brings back the old characteristics and colours of the beaten leaf; no doubt, the regularity of arrangement is more or less restored. The arranging and disarranging, which are so easily demonstrable in the simple case of foil, are no doubt concerned intimately with the hardening by cold working and annealing by heat which are familiar to metal-workers.

The remarkable properties of alloys and their great variety are among the most interesting and important questions in metallurgy. To take a simple and ancient example, why should a small admixture of tin convert the soft and almost useless copper into hard and serviceable bronze? The X-ray methods show that the copper crystal is merely a close-packed pile of spherical atoms; and also—this is a hard-won result obtained by a few workers, especially at the

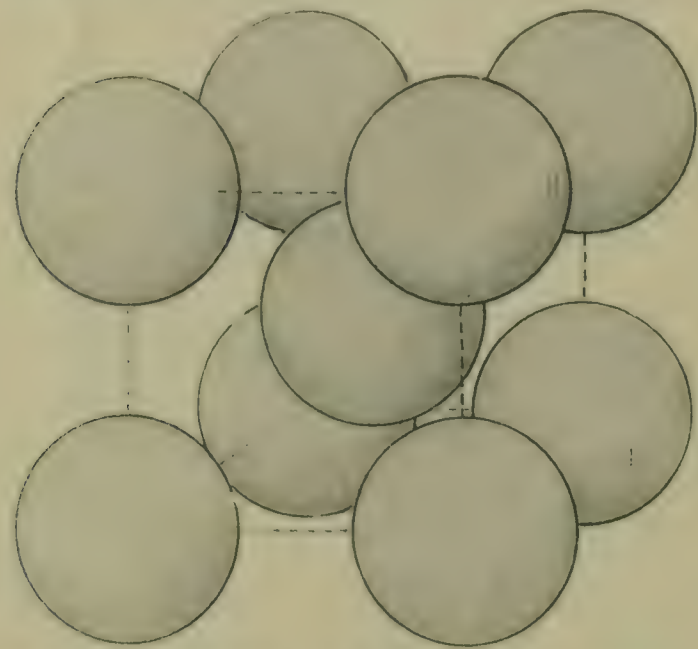


FIG. 9.—THE ARRANGEMENT OF ATOMS IN IRON AT ORDINARY TEMPERATURES: EACH ATOM WITH EIGHT NEIGHBOURS.

The change that occurs in iron when heated to about 780 Centigrade (the atoms then packing more tightly as in Fig. 10) is illustrated by the experiment shown in Fig. 2 on the opposite page.

ductors of electricity. An insulator, such as ebonite or quartz, is, on this view, a body in which there are no electrons free to move when the electric force is applied.

Each of the atoms in a metal, considered apart from its proper complement of electrons, is charged with positive electricity. It is not quite clear how they hold together. No doubt the electrons have a binding effect, being charged negatively; but the full explanation cannot be quite so simple as that, for we have to explain the great variety in the properties of the metals, their strength, their ductility, their melting points. If all the metals were merely

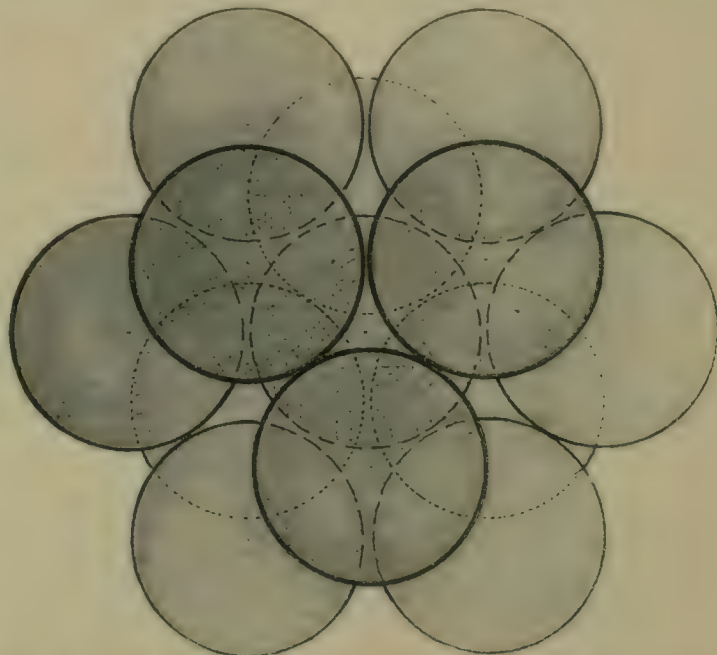


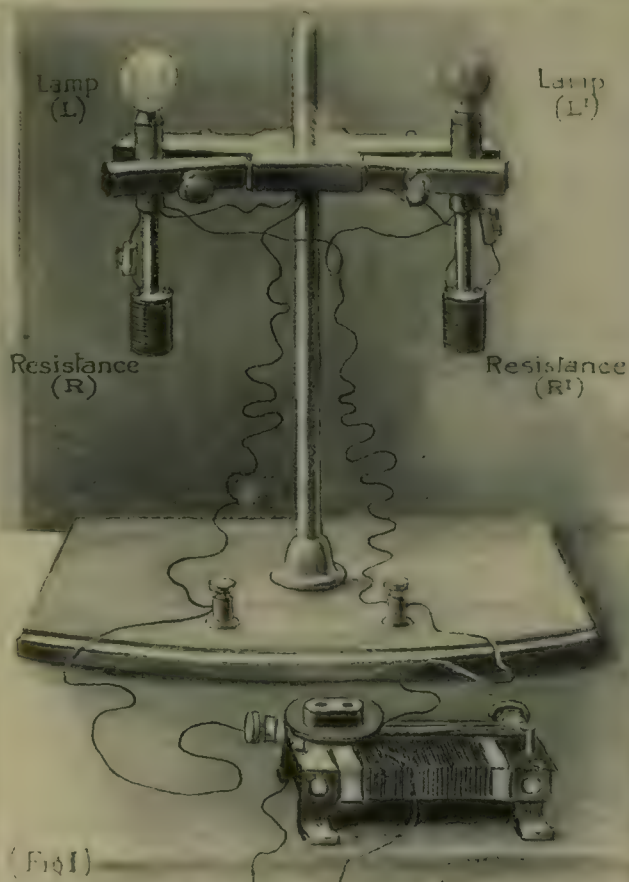
FIG. 10.—AS REVEALED BY X-RAYS: THE CLOSE-PACKED ARRANGEMENT OF ATOMS IN GOLD, SILVER, COPPER, ALUMINIUM (AND IRON WHEN HEATED)—EACH ATOM HAVING 12 IMMEDIATE NEIGHBOURS.

National Physical Laboratory—that the atoms of the alloying metal are substituted for some of the atoms of the metal which is the base of the alloy. When a metal gives under strain, slip takes place between layers in which the atoms in each layer are arranged as in Fig. 7; such layers would be horizontal in a tightly packed pile of cannon-balls. A single large crystal is very easy to deform; a mass of metal consisting of an irregularly arranged crowd of crystals does not give way so easily, because, in whatever direction the strain is applied, there are crystals which will stand strain in that direction, though weak in others. When the atoms of the alloying metal are inserted they form projections in the planes of easy slip, which stiffen their resistance to sliding,

[Continued on Page 921.]

THE ATOM AND THE NATURE OF THINGS: CRYSTALS IN METALS.

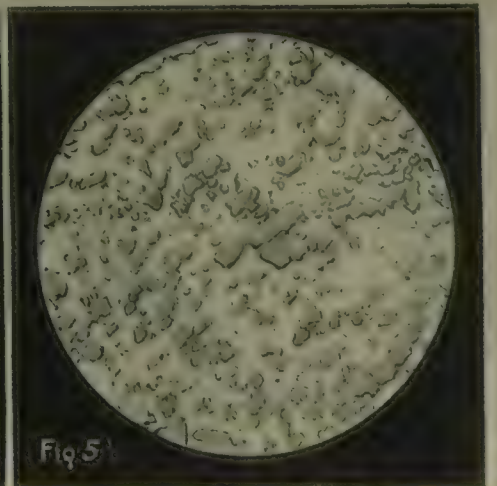
DRAWN BY W. D. ROBINSON FROM MATERIAL SUPPLIED BY SIR WILLIAM BRAGG, K.B.E., D.Sc., F.R.S., IN ILLUSTRATION OF HIS LECTURES.



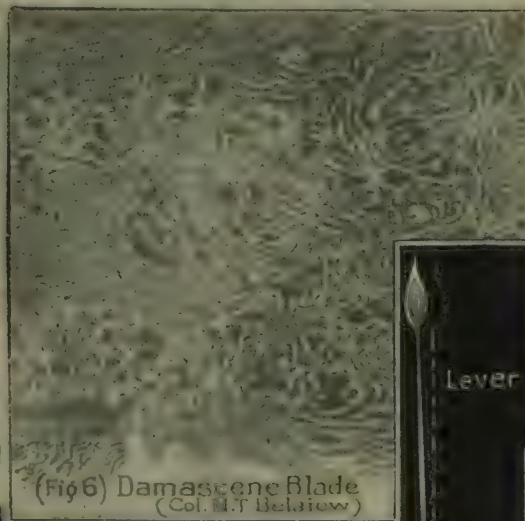
(Fig 1)
The two lamps are fed by currents which run through resistances R and R' respectively. The resistance of pure copper, being lowered in liquid air, the resistance so that the corresponding lamp burns brightly. The latter (R') is an alloy and the liquid air makes no change



(Fig 4)
Cementite needles partly rounded off by working



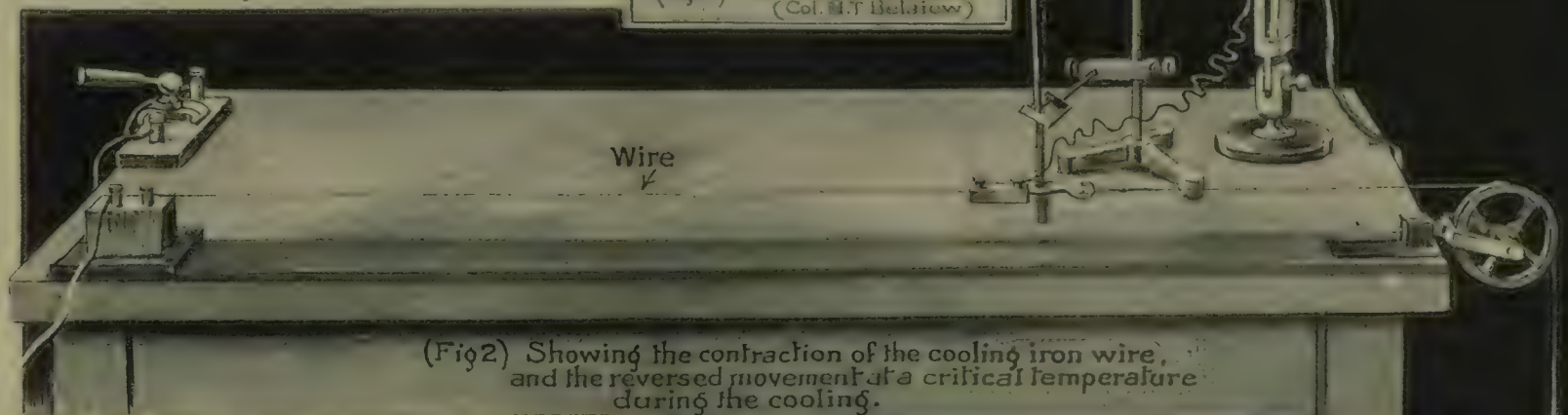
(Fig 5)
Last stage in the rounding off process



(Fig 6) Damascus Blade
(Col. M. F. Belajew)



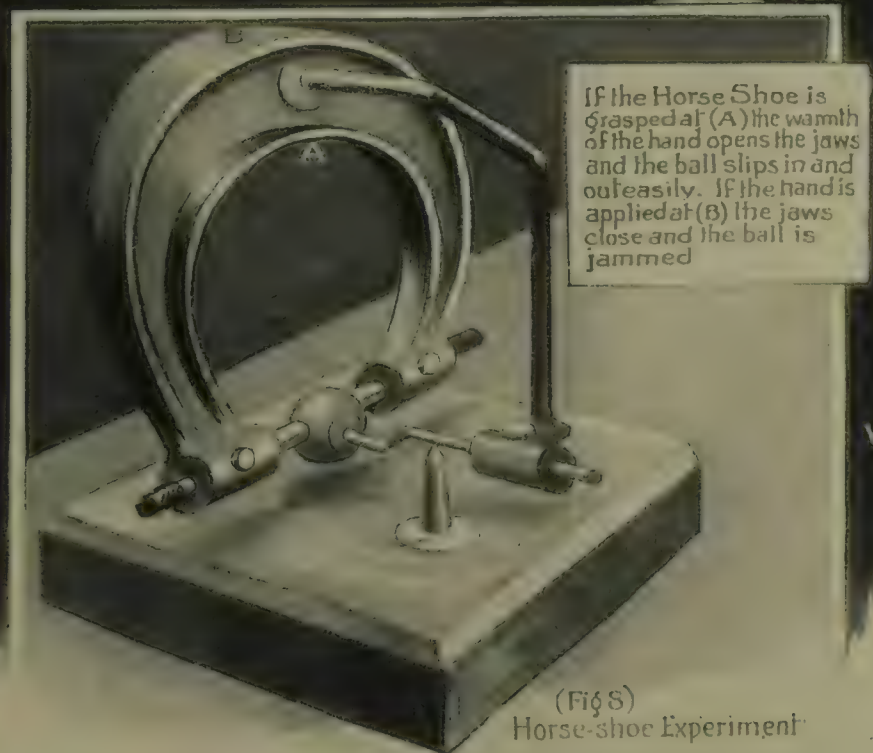
(Fig 7)
Simple Filing, or close packing



(Fig 2) Showing the contraction of the cooling iron wire, and the reversed movement at a critical temperature during the cooling.



(Fig 3)
Cracks on a Cementite Needle—magnified 150 times
(after Col. N. F. Belajew)



If the Horse Shoe is grasped at (A) the warmth of the hand opens the jaws and the ball slips in and out easily. If the hand is applied at (B) the jaws close and the ball is jammed

(Fig 8)
Horse-shoe Experiment

VI.—"THE NATURE OF CRYSTALS—METALS": SIR WILLIAM BRAGG'S EXPERIMENTS IN HIS SIXTH LECTURE.

In the article on the opposite page, Sir William Bragg concludes the series of six, written specially for this paper, as abridgments of the lectures which he delivered at the Royal Institution under the general title, "Concerning the Nature of Things." The preceding articles, which have appeared successively in our five previous numbers, contained the substance of the lectures dealing respectively with—(1) "The Atoms of which Things are Made"; (2) "The Nature of Gases"; (3) "The Nature of Liquids"; (4) "The Nature of Crystals—the Diamond"; and (5) "The Nature of Crystals—Ice and Snow." Sir William Bragg is at once a brilliant physicist and a delightful expositor of scientific facts

to popular audiences. In these articles he has proved himself again no less skilful in giving his explanations a literary form, while he has established many interesting points of contact between science and its practical applications. Those who have read the whole series carefully must feel that they know more than they did before. Perhaps the strongest impression is a sense of wonder how, through the study of radio-activity and X-rays (as mentioned in the first article), such infinitesimal things as atoms can have been "dissected" and classified, and their structure and activities determined; and by what steps the facts about them were ascertained.—[Drawing Copyrighted in the United States and Canada.]

AT HOME AND ABROAD: A PICTORIAL BUDGET OF INTERESTING NEWS.

PHOTOGRAPHS OF SAILING SEAPLANES BY COURTESY OF "FLIGHT." THE LAST TWO SUBJECTS BY SPECIAL PRESS.



WHERE 80,000 INDIANS HAVE BEEN RENDERED HOMELESS: A TYPICAL SCENE DURING THE GREAT FLOODS NEAR DELHI—ALL THAT IS VISIBLE OF A ONCE-FLOURISHING VILLAGE OF 500 INHABITANTS.



LOOKING LIKE A ROPE-BRIDGE: A BREACH ON A RAILWAY CAUSED BY FLOODS THREE MILES FROM DELHI—SHOWING THE RAILWAY ENGINEER GOING ALONG THE RAILS IN A TROLLEY.



A FLYING-BOAT THAT CAN SAIL: TWO PHOTOGRAPHS OF THE "ROHRBACH RO. II." FITTED WITH JURY MASTS AND SAILS.

These photographs, supplied to "Flight" by the Rohrbach Metal Aeroplan Co. A/S, of Copenhagen, show the flying-boat "Rohrbach Ro. II." fitted with jury masts and sails, which enable her to proceed slowly in case of total engine failure. Dr. Rohrbach

[Continued below on left.]

Continued.]

recently lectured at the Royal Aeronautical Society in London on all-metal seaplanes, and showed a film of the flying-boat that can sail. After landing on the water, the crew step two masts, fore and aft, and hoist "leg-of-mutton" sails, which give the craft a speed of 4 or 5 knots. The "Rohrbach II." is a large "Duralumin" monoplane.



A PRISON CELL AS A HOME: A MOTHER AND HER CHILDREN LIVING IN KNUTSFORD GAOL, TEMPORARILY CONVERTED INTO DWELLINGS TO SOLVE THE LOCAL HOUSING PROBLEM.

Extraordinary and terrible havoc has been caused this year in many parts of India by floods due to the overflowing of rivers. In a note on the above photographs, the Rev. J. Chatterjee, Principal of St. Stephen's High School at Delhi, writes: "The South, North, and even the Frontier Province have all suffered loss of life and property of the most appalling nature. In North India, almost the greatest havoc has been wrought in the neighbourhood of Delhi. Nearly two hundred villages within a radius of 15 miles from the capital have been more or less completely wiped out, causing much damage to life and property. Over 80,000 people in this area alone are homeless. Even the very site of many



REPLACING MOULDERED STATUES ON ST. PAUL'S CATHEDRAL: THE ORIGINAL FIGURE OF ST. SIMON (BELOW) DAMAGED BY ATMOSPHERIC ACTION, AND THE NEW REPLICA.

a flourishing village can hardly be distinguished. Men and women clung to trees for days without food or drink, and were often carried away. The city of Delhi is now crowded with relief camps, consisting of rough thatched huts, where thousands of human beings and many more cattle are being fed on local charity."—Knutsford Prison, in Cheshire, which has been given up by the Home Office, has been temporarily converted into homes owing to the shortage of dwelling-houses in the district.—The statues of saints adorning the exterior of St. Paul's Cathedral have suffered much from London fog and rain, and are being replaced one by one with new replicas of the originals.

FISH FROM THE SAHARA DESERT: A MYSTERIOUS CATCH.

PHOTOGRAPHS BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY.



FISH WHOSE PRESENCE IN SUBTERRANEAN WATER-HOLES OF THE SAHARA IS INEXPLICABLE, AS THEY ARE NOT BLIND LIKE AGE-OLD CAVE SPECIES: A DESERT BARBEL (TOP) AND TWO PERCH-LIKE SPECIMENS.

There is an unexplained mystery about these fishes, concerning which the American Museum of Natural History, New York, sends us the very interesting communication that here follows: "Probably the last recreation in which one would expect to indulge, were one crossing the Sahara Desert, would be fishing, yet the American Museum of Natural History has recently received several fishes from the Sahara. This, we learn further, is in no wise unusual, for wherever water spots are found in deserts, even though widely separated or far from rivers, fish are also found. Furthermore, these fish are not of a strange kind as might be expected, but quite similar to those found in other parts of the world where fishes normally inhabit. The fishes which have been received at the Museum belong to three genera. One is *Barbus*, a genus of the minnow family which is very abundant in warm, fresh waters of the Old World. The name is derived from the whisker-like barbels which grow about the mouth and extend almost to the tip of the tail. When regarded by the layman, they appear as quite ordinary fish. There is also a *Tilapia*, a perch-like fish quite common throughout Africa, although true perch do not occur there. A specimen of *Hemichromis bimaculatus*

completes the collection. It is likewise a perch-like fish very common in Africa. While the fishes in themselves are not unusual in appearance, the fact that they came from subterranean waters in the Sahara is most uncommon, because no satisfactory explanation of their presence there has yet been arrived at. Many theories have been advanced; one, for instance, that the eggs were carried in particles of mud or in weeds clinging to the claws of the birds which visit the water holes. Inasmuch as these birds travel in an air-line from one water hole to another, often at a great rate of speed, the suggestion seems plausible. However, in the case of *Hemichromis* and *Tilapia*, this theory is improbable, for these perch-like fishes belong to the family *Chichlids*, which carefully guard their eggs until the young are hatched, and then watch over these latter until they are able to protect themselves. Although coming from subterranean waters, these fishes are not blind, as is often the case with fishes occupying caves for long periods of geologic time—such as the blind fishes of Mammoth Cave, Kentucky. This renders their presence all the more puzzling. Their journey must have been made in recent times, but scientists are at a loss as to how it was made."

FIERCE CONGERS "NURSED" AND CARP SUCKING A KEEPER'S

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I. BY COURTESY OF



FINGER: ASTONISHING FRIENDSHIPS AT THE "ZOO" AQUARIUM.

MR. E. G. BOULENGER, DIRECTOR OF THE AQUARIUM AT THE ZOOLOGICAL GARDENS.



TAME, THOUGH BY NO MEANS "UNACQUAINTED WITH MAN": FISH AT THE "ZOO"

(1) GREEN TURTLES; (2) SKATE; (3) STICKLEBACKS; (4) CONGER EELS;

Fish in the wild state are usually the most reluctant of all creatures to cultivate human society. Unlike the "beasts that roam over the plain," whom Alexander Selkirk found "so unacquainted with man, their tameness is shocking to me," at man's approach the finny tribes exhibit either fear or ferocity. Perhaps they are acquainted with "The Compleat Angler." It is all the more astonishing to find what a change has come over the occupants of the show-tanks at the "Zoo" Aquarium, during their six months' residence. Most surprising of all is the conduct of the great conger eels, whose natural savagery makes them a "holy terror" in a fisherman's boat. They will not only feed from the keeper's hand, but actually allow themselves to be lifted out of the water and nursed like a baby. Equally strange is the "coming-on disposition" of many others, but it is significant that the

AQUARIUM REMARKABLY FRIENDLY, AND FEEDING FROM THEIR KEEPERS' HANDS—

(5) WRASSE; (6) MIRROR CARP; (7) GURNARD; (8) CRAWFISH.

mere sight of a net inserted into a tank is enough to drive the occupants into the farthest corners of the rock-work. Our artist's full descriptions of his drawings are as follows: "1. The little green turtles, that never seem to tire, feeding from the keeper's hand. 2. Feeding skate. This shy creature will rear itself up and take the food from the keeper's fingers. 3. Sticklebacks. Directly the keeper's hand disturbs the face of the water and descends, the little fish will come up to the hand and remain motionless around it; some venturesome ones will even stop between the fingers. 4. The conger eel at feeding time. 5. The wrasse, normally shy, are very tame; they allow the keeper to stroke them. 6. The mirror carp sucking the keeper's finger. 7. Gurnard climbing up the tank side for dinner. 8. Craw-fish taking their meal from the keeper's hands."—[Drawing Copyrighted in the United States and Canada.]

GREAT AND LITTLE POWERS.

By **SIGNOR GUGLIELMO FERRERO,**

The distinguished Italian philosophical historian; author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

MUST we add a crisis of the Little Powers to all the other crises that disturb Europe?

An enquiry which was ordered a year ago by the League of Nations, on the subject of the increase of military expenditure in Europe, has brought out the fact that in 1921 and 1922 the Little Powers, which remained neutral during the World War—Switzerland, Denmark, Holland and Sweden—must be ranked among the States that had increased their military expenditure as compared with 1912 and 1913. The conflict of the Great Powers, beginning as it did with the invasion of Belgium, had caused too much anxiety to the little States for this apparently paradoxical fact to surprise us.

But for some time past we have been witnessing a complete change. The little Powers seem to wish to take the initiative in general disarmament. In Denmark the Socialist Government has already proposed to the Chambers the almost total abolition of the army and the fleet. In Sweden, the elections which took place last month, based on the question of armaments, were favourable to the Socialists who desire more or less to follow the example of their Danish colleagues. The question of armaments is much discussed in Holland, where a strong current of opinion appears to pronounce itself in favour of general disarmament.

That is not all. Public opinion has changed profoundly in the Little Powers on another point of capital importance since ten years ago. It is easy for any of those who were in contact with the directing élite of any of the little States in Europe to perceive this. Before 1914, the Little Powers entertained a respect for the Great Powers, of which to-day it would be impossible to find the smallest trace. Before 1914 the directing élite of each Little Power had its favourite among the great States of Europe, selected on account of affinity, race, language, culture, history or political organisation; but the other great States enjoyed at the same time about the same amount of superior prestige. The politics, institutions, intellectual activity, industry, finance, and social life of the Great Powers were always considered as models, even when in certain details the Little Powers were convinced that they did better themselves.

All that has vanished to-day. The Great Powers, whether they are victors or vanquished, are now the object of the liveliest criticism in all the capitals of the little European States. It might be said that the former sense of the superiority of the Great Powers has disappeared from the minds of the citizens of the Little Powers. The Great Powers are not only criticised, but they are criticised as if they were on an equal footing, or even sometimes as if they were inferior. In Stockholm, Copenhagen, Geneva, and Zurich it is felt to-day that Europe is no longer a hierarchy, but a medley of States of different sizes, small and great, dwarfs and giants, who have no longer a standard by which to measure themselves.

All these facts prove that a period of trouble and uneasiness has set in, with the World War, by which even the little States which were able to remain outside the conflict are affected. In what does this crisis consist? That is a question which is of the greatest importance for the future of Europe.

The nineteenth century was not too favourable to the little States. Whereas during the seventeenth century Venice or Holland were of as much account as the Holy Roman Empire, the little States, whose population did not exceed ten millions, were relegated in the nineteenth century to the second rank. But they did not disappear in the midst of the wars of the Revolution and the Empire, as might have been feared by those who took too literally Napoleon's bombastic boast that in future the public law of Europe would be contained in his sword. The peace of Vienna assured the independence and liberty of the little States by the balance of power of the big ones, and by that kind of international guarantee which was inherent in the old monarchical system of Europe. With the exception of Switzerland, which was guaranteed by a special statute, all the other little States were, and still are, governed by dynasties. United as they were to the most powerful dynasties by ties of family, friendship and caste, the little dynasties formed part of the International of Courts which up to 1914 guaranteed European order.

The Great Dynasties themselves respected the little States, and caused others to respect them, partly on account of a dynastic spirit of solidarity, partly in order to prevent the aggrandisement of rival Powers.

During the whole of the nineteenth century, from 1815 to 1914, the little Powers were able to live quietly, to work, to develop, and to enrich themselves under the protection of that double guarantee. Even after 1870 they were still able to live without excessive anxiety in the midst of the overarmed colossi. But that double guarantee disappeared in the World War.

Of the Great Powers whose balance guaranteed the security of the Little Powers before 1914, Austria-Hungary is dismembered, Russia has been struck down by a species of apopleptic fit, Germany is disarmed, at least theoretically, and subjected to a special régime which limits, or ought to limit, in certain directions her power of action

restless, audacious, and taken up with novelties of which the Assembly becomes the organ; whereas the Great Powers represented on the Council are the Right Party—rather a passive Right Party, subtle and attached to the old diplomatic traditions. This was evident in the Corfu affair. The League of Nations would not have given M. Mussolini so much trouble if the Corfu affair had broken out at a moment when the representatives of the Little Powers had not been at Geneva for the annual meetings of the Assembly.

In fact, it cannot be contested that the World War has rendered the position of the Little Powers in some ways more uncertain and dangerous. Must we conclude that a bad time, full of uncertainty and perils, has begun for them? That conclusion would be too hasty. Perhaps the position of the Little Powers has improved from other

points of view, less apparent but more substantial. It is evident that the great and little States, the dwarfs and the giants, have their advantages and their failings. As the intelligence of man does not dilate with the confines of territory, the little States throughout all ages have had an advantage over the Great States, by being able to organise themselves and to govern themselves more easily and better than the great States. Aristotle never doubted the superiority of the little Greek cities over the vast Asiatic Empires. On the other hand, the little States will always be weaker than the great States as military powers—if the great States have the means and possibilities of utilising in the army the superior numbers of their population.

Why was it that in the centuries which preceded the French Revolution the little Powers counted for as much, or sometimes even for more than the Great Powers? Because the Great States were unable to develop their most important point of superiority, that of numbers, by creating formidable armies. Money was lacking, and, besides that, the legal possibility, as conscription did not exist. Not being seriously menaced by military superiority, the Little Powers had the advantage over the Great Powers; they might even be actually richer. A minute Republic like Genoa was able to be Spain's banker during the Thirty Years' War, and finance a belligerent State, even as America financed the Allies during the Great War.

During the nineteenth century, thanks to conscription, to the great industrial development, and to the triumph of quantitative civilisation, population became a decisive factor in the wealth and military strength of nations. A Little Power could not be richer than a Great Power, excepting relatively, calculating the riches per head. The poorest of the Great Powers was able to dispose of a total sum of riches greater than that of the richest among the little nations, and in consequence could arm more soldiers.

It was in this way that the Little Powers were reduced to playing a secondary rôle during the nineteenth century. After 1815, the superiority of the Great Powers was specially a military superiority, due to population and conscription. But that superiority is no longer so great to-day as it was ten years ago, and it is from this point of view that the position of the Little Powers has improved. The military strength of the Great European States, taken together, and that of each State in particular, have diminished in consequence of the World War. From this point of view there has been an important compensation for the Little Powers. It explains the spirit of equality and independence which animates them to-day, although they are no longer protected from the abuse of force except by the authority of the League of Nations, whose authority is not yet well established.

But is the compensation a momentary one, or is it durable? Is the military weakness of the Great European Powers a passing malady of exhaustion, or is it about to become the normal state of modern society for a long period? The future of the Little States lies in the answer to this momentous question. If, as I believe, the period of Europe's military weakness is destined to last for a long time, a brilliant epoch is dawning for the little States. Leaving military power and certain economic productions out of the question, the advantage of the little States over the Great States, in a civilisation so complicated as ours, is even more considerable than it was in the civilisations of the past.

During the ten years which preceded the World War, it had become almost customary to foresee the disappearance of the little States and their absorption in ever-growing

(Continued on page 927.)



"A MEMORIAL OF THOSE WHO USED TO TREAD THESE STREETS BESIDE US": THE ARCHBISHOP OF CANTERBURY DEDICATING THE MONUMENT AT DOVER TO 700 CITIZENS OF THE TOWN WHO FELL IN THE WAR.

The Dover war memorial was unveiled, on November 5, by Vice-Admiral Sir Roger Keyes, and was dedicated by the Archbishop of Canterbury. Both delivered eloquent and stirring addresses. The central feature of the monument is a life-size bronze figure of Youth grasping a flaming cross, with his feet entangled in thorns. The sculptor was Mr. R. R. Goulden. A bronze Roll of Honour on the side walls contains 700 names. Later, at the Town Hall, Sir Roger Keyes was presented with a "Book of Remembrance" of the Dover Patrol, which he placed in the custody of the Mayor.

Photograph by Sport and General.

as a Great Power. On the Continent there remain only, as completely Great Powers, France and Italy, but both these countries are much more absorbed than before the war by grave internal questions. Among the new States, Poland may become a Great Power, but at present she is still in the stage of organising, and will only emerge slowly from it.

If the balance of the Great Powers, in the shadow of which the Little Powers lived for a century, no longer exists, and the monarchical system, which formed the guarantee of that balance, was destroyed in 1917 and 1918, why should we be surprised that the Little Powers are now very anxious, and that during the last ten years they have increased their armaments and thrown themselves upon the League of Nations as their only hope of salvation? The attitude of the Little Powers proves better than anything else how sorely Europe was in need of an institution such as the League of Nations, ever since the crumbling away of the monarchical system. The little States constitute in the League of Nations a kind of Left Party,

THE LORD MAYOR'S SHOW: AT THE GUILDHALL; WHITTINGTON'S SEAL.

PHOTOGRAPHS BY C.N., SPORT AND GENERAL, CENTRAL PRESS, AND "DAILY MAIL."



DRAWN BY A "CATERPILLAR" WHEELED TRACTOR USED FOR CROSSING SANDS: A LIFEBOAT (OF THE ROYAL NATIONAL LIFEBOAT INSTITUTION) PASSING THE MANSION HOUSE IN THE LORD MAYOR'S PROCESSION.



"BOYS OF THE BULLDOG BREED": THE MASCOT OF THE TRAINING-SHIP "WARSPITE" IN THE LORD MAYOR'S SHOW.



THE LORD MAYOR'S BANQUET: (STANDING AT THE HEAD TABLE, L. TO R.) MRS. BALDWIN, MR. BALDWIN (PREMIER), SIR L. NEWTON (EX-LORD MAYOR), SIR A. BOWER (LORD MAYOR), LADY BOWER, LADY NEWTON; (SEATED) BARON HAYASHI (JAPANESE AMBASSADOR) AND (EXTREME RIGHT) THE ARCHBISHOP OF CANTERBURY; (SEATED, EXTREME LEFT) MR. AUSTEN CHAMBERLAIN AND MR. KELLOG (U.S. AMBASSADOR).



A. NEW RELIC OF THE MOST FAMOUS LORD MAYOR: WHITTINGTON'S SEAL (CENTRE), WITH A HEAD POSSIBLY FROM A GREEK OR ROMAN GEM.



REPRESENTING LONDON'S AIR DEFENCES IN THE LORD MAYOR'S SHOW: TWO MOTOR-LORRIES MOUNTED WITH ANTI-AIRCRAFT GUNS, AND THEIR CREWS, PASSING THROUGH LUDGATE CIRCUS IN THE PROCESSION—THE FIRST IN WHICH MOTOR TRACTION WAS USED.

The Lord Mayor's Show this year took place on November 10, as the 9th (the usual date) fell on a Sunday. Notable features in the procession were the bulldog mascot of the "Warspite" boys, the mobile anti-aircraft batteries with their crews in full war kit, and the "Ellen and Margaret of Settle" lifeboat, once at the Hornsea Station, and now a reserve lifeboat of the self-righting type. It was mounted on a launching-carriage drawn by a caterpillar tractor. This and the anti-aircraft batteries, which were mounted on motor-lorries, are the first examples of motor-traction ever introduced into the pageant. At the Lord

Mayor's Banquet at the Guildhall in the evening, Mr. Baldwin, as Premier, replied to the toast of "His Majesty's Ministers," proposed by the Lord Mayor (Sir Alfred Bower).—An old legal document was recently discovered, by Mr. H. R. Moulton, bearing the inscription, "Ricardi Whityngton," and the date 1402. The seal (illustrated above) has in the centre a head, which is believed not to be that of Whittington himself, but either a Christian saint or a replica from an ancient Greek or Roman gem, such as were sometimes incorporated in mediæval seals, possibly as relics of the Crusades.

REOPENED ON ARMISTICE DAY: THE IMPERIAL WAR MUSEUM.

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS." BY COURTESY OF THE IMPERIAL WAR MUSEUM.



IN ITS NEW HOME IN IMPERIAL INSTITUTE ROAD: A ROOM IN THE IMPERIAL WAR MUSEUM, SHOWING A FRENCH TANK (CENTRE), A BRITISH TANK GUN (LEFT, IN FOREGROUND), AND A GERMAN TANK GUN (RIGHT).



WHERE THE ARMISTICE DAY "SILENCE" WAS ANNOUNCED BY THE BELL OF H.M.S. "IMPLACABLE," AND VISITORS PLACED FLOWERS ON THE "VINDICTIVE" HOWITZER AND "L" BATTERY GUN: THE IMPERIAL WAR MUSEUM—GUNS AND HOWITZERS.

The Imperial War Museum, formerly at the Crystal Palace, was recently transferred to new quarters in Imperial Institute Road. In response to numerous requests, the Trustees opened some of the galleries at 10 a.m. on Armistice Day, although only a small proportion of the exhibits could be shown, and many interesting war relics, especially Naval ones, must remain in store until additional accommodation can be arranged. The signal for the Silence was given in the Museum by the bell of H.M.S. "Implacable," which saw service from Nelson's day till 1915. Visitors were permitted to lay wreaths and other flowers on the famous gun of

"L" Battery and the "Vindictive" howitzer. The Museum is now open free every week-day from 10 to 6, and from 2.30 to 6 on Sundays. At a recent meeting of the Trustees, presided over by the Prince of Wales, their thanks were accorded to Sir John Lavery, R.A., and Mr. Muirhead Bone, for generous gifts of works of art. Sir John Lavery, who had previously given fifty-five war canvases, has now presented his large painting of Admiral Beatty reading the terms of surrender to the German Fleet, on board the "Queen Elizabeth." Mr. Muirhead Bone has given 200 of his own war drawings and works by other artists.

THE GREAT SILENCE AT THE CENOTAPH: THE KING AND THE CABINET.

PHOTOGRAPHS BY L.N.A. AND C.N.



THE KING RENDERS TRIBUTE TO OUR "GLORIOUS DEAD" ON ARMISTICE DAY: THE ROYAL GROUP AT THE CENOTAPH DURING THE GREAT SILENCE (FROM LEFT TO RIGHT) HIS MAJESTY, THE PRINCE OF WALES, THE DUKE OF YORK, AND PRINCE ARTHUR OF CONNAUGHT.



CABINET MINISTERS AT THE CENOTAPH: (L. TO R.) MR. BALDWIN, PREMIER; LORD CAVE, LORD CHANCELLOR; SIR PHILIP LLOYD-GREAME (2nd row), PRESIDENT OF THE BOARD OF TRADE; LORD CURZON, LORD PRESIDENT OF THE COUNCIL; MR. W. C. BRIDGEMAN (2nd row), FIRST LORD OF THE ADMIRALTY; LORD SALISBURY, LORD PRIVY SEAL; SIR JOHN GILMOUR (2nd row), SECRETARY FOR SCOTLAND; SIR WILLIAM JOYNSON-HICKS, HOME SECRETARY; SIR DOUGLAS HOGG (2nd row), ATTORNEY-GENERAL; MR. AUSTEN CHAMBERLAIN, FOREIGN SECRETARY; SIR SAMUEL HOARE, SECRETARY FOR AIR; MR. WINSTON CHURCHILL, CHANCELLOR OF THE EXCHEQUER; LORD EUSTACE PERCY (2nd row), PRESIDENT OF THE BOARD OF EDUCATION; SIR L. WORTHINGTON-EVANS, SECRETARY FOR WAR; SIR A. STEEL-MAITLAND (2nd row), MINISTER OF LABOUR; AND LORD BIRKENHEAD, SECRETARY FOR INDIA.

The Royal group at the Cenotaph on Armistice Day, headed by the King, included also the Prince of Wales, the Duke of York, and Prince Arthur of Connaught, with representatives of Queen Alexandra and other members of the Royal Family. Facing one side of the Cenotaph stood nearly the whole of the new Conservative Cabinet. Besides those Ministers seen in the photograph above, the Cabinet

includes Mr. L. S. Amery, M.P., Colonial Secretary, Mr. Neville Chamberlain, M.P., Minister of Health, and Mr. E. F. L. Wood, M.P., Minister of Agriculture and Fisheries. The Cabinet was completed by the appointments (announced on November 11) of Viscount Peel as First Commissioner of Works, and Viscount Cecil of Chelwood as Chancellor of the Duchy of Lancaster

THE SIXTH ANNIVERSARY OF THE ARMISTICE: LONDON'S SILENT MULTITUDES ON THE DAY OF REMEMBRANCE.

PHOTOGRAPHS BY TOPICAL AND SPORT AND GENERAL.



AT THE ROYAL EXCHANGE: THE IMPRESSIVE SERVICE ROUND THE WAR MEMORIAL TO LONDON REGIMENTS—SHOWING THE LORD MAYOR AND SHERIFFS (IN THE RIGHT BACKGROUND) AND PART OF THE GREAT CROWD (IN THE LEFT BACKGROUND) ASSEMBLED OUTSIDE THE BANK OF ENGLAND.



THE GREAT HUSH "IN STREAMING LONDON'S CENTRAL ROAR": PART OF THE HUGE CROWD STANDING SILENT AND BAREHEADED DURING THE TWO MINUTES' PAUSE IN THE HEART OF THE CITY, AT THE CORNER OF THREADNEEDLE STREET (RIGHT) AND PRINCES STREET (LEFT BACKGROUND).



THE CENTRAL SHRINE OF BRITAIN'S HOMAGE TO HER "GLORIOUS DEAD" ON ARMISTICE DAY: THE CENOTAPH IN WHITEHALL DURING THE GREAT SILENCE—SHOWING (IN THE RIGHT BACKGROUND) THE KING AND THE ROYAL PRINCES, AND THE QUEEN AT A WINDOW (SEEN JUST TO THE LEFT OF THE STONE WREATH ON THE CENOTAPH).

Once more, at the hour of eleven on the morning of November 11 (the sixth anniversary of the Armistice), the whole Empire paused in its occupations to render silent homage to those who laid down their lives for their country in the war. In London the Cenotaph in Whitehall was again the centre of the principal ceremony, and wreaths were laid at its foot by the King, the Prince of Wales, and the Duke of York. The Queen stood meanwhile at a window in the Home Office overlooking the Cenotaph. For the first time, the moment for the beginning of the 'Two Minutes' Pause' was announced by the booming

of a gun in Hyde Park, and then the Great Silence descended on the assembled multitudes. Afterwards began the wonderful procession of pilgrims bringing their tributes of flowers to place beside the nation's memorial. In the City there was an equally impressive scene. Enormous crowds gathered in the space between the Mansion House and the Bank of England, and a service, attended by the Lord Mayor and Sheriffs, was conducted in front of the Royal Exchange, around the beautiful memorial to the London regiments. After the Silence, the Lord Mayor placed the first wreath at the foot of the monument, and many others followed.

FROM THE WORLD'S SCRAP-BOOK: NOTABLE EVENTS AND PERSONALITIES.

PHOTOGRAPHS BY C.N., MATTHÄUS (COLOGNE), TOPICAL, ELLIOTT AND FRY, WARSCHAWSKI STUDIOS (ST. LEONARDS), AND RUSSELL.



A WATER GUSHER NEAR WINDSOR THAT FLOODED A VILLAGE BEFORE BEING "CAPPED": THE WATER RISING IN A COLUMN FROM A DEPTH OF 1400 FT.



MIMIC WARFARE BY 1700 PUBLIC SCHOOL BOYS AT ALDERSHOT: A ROADSIDE MUSTER OF O.T.C. CONTINGENTS—WITH AN ARMY TANK.



A NEWCOMER TO THE CABINET: SIR DOUGLAS HOGG (ATTORNEY-GENERAL).



NEW TO THE CABINET: LORD EUSTACE PERCY (PRESIDENT OF THE BOARD OF EDUCATION).



REMARKABLE FLOOD SCENES AT COLOGNE: AN EMBANKMENT ROAD BESIDE THE RHINE OVERFLOWED BY THE RIVER—A PHOTOGRAPH SHOWING THE DOM (COLOGNE CATHEDRAL) IN THE BACKGROUND.



A NEWCOMER TO THE CABINET: SIR JOHN GILMOUR (SECRETARY FOR SCOTLAND).



NEW TO THE CABINET: SIR A. STEEL-MAITLAND (MINISTER OF LABOUR).



WHERE GENERAL BEPPINO GARIBALDI AND GARIBALDIAN VETERANS WERE FIRED ON BY VENETIAN FASCISTI: A FIGHT IN THE PIAZZA DEL POPOLO AT ROME DURING THE VICTORY DAY PROCESSION.

A remarkable gush of water occurred at the Holloway Sanatorium, near Virginia Water, on November 3, where boring operations had been proceeding for two years. Water struck at a depth of 1400 ft. suddenly rose through a 9-inch diameter bore-pipe in a column 100 ft. high, and swept down the hill in a torrent through the village of Stroud. The water was warm and gave off vapour in the cold air. It took 19 hours to get the jet under control and fix a valve to the pipe. The flow of water was estimated at about 50,000 gallons an hour. The Rhine recently rose 1 ft. in 24 hours, overflowing streets at Cologne, Bonn, and Mannheim.—During the Victory celebrations in Italy on November 4



THEIR MAJESTIES' FIRST PUBLIC VISIT TO A PICTURE THEATRE: THE KING AND QUEEN ARRIVING AT THE MARBLE ARCH PAVILION TO SEE THE FILM "ZEEBRUGGE"—(IN FOREGROUND) LORD BEATTY (BACK TO CAMERA).

fighting took place between Fascisti and Combattenti in Rome and other cities. In the Piazza del Popolo at Rome, Garibaldian veterans, headed by General Beppino Garibaldi, were attacked by a revolver volley as they were joining the "Italia Libera" procession.—Some 1700 Public School boys took part in the O.T.C. field day at Aldershot on November 6, when a mimic battle was fought.—The four Ministers whose portraits appear above have not previously been members of the Cabinet.—The King and Queen saw the film, "Zeebrugge," at the Marble Arch Pavilion on November 10. Their arrival itself was filmed, and at the end of the performance they saw themselves on the screen.

BIG GAME IN ART: A NOTED ANIMAL-PAINTER'S EXHIBITION.

FROM PAINTINGS BY WILLIAM KUHNERT. BY COURTESY OF THE FINE ART SOCIETY.



"HIPPOPOTAMUSES": BY WILLIAM KUHNERT—A PICTURE IN HIS EXHIBITION OF BIG GAME PAINTINGS AND ETCHINGS ON VIEW AT THE GALLERIES OF THE FINE ART SOCIETY.



"KAFFER BUFFALO IN THE SHADOW": BY WILLIAM KUHNERT—ANOTHER PAINTING FROM HIS NEW EXHIBITION OF BIG GAME SUBJECTS RECENTLY OPENED AT THE FINE ART SOCIETY'S GALLERIES.

Hitherto those artists who have specialised in sport and hunting have usually confined themselves to game of the home country. The subject of big game, on the other hand, has of late years appealed strongly to the photographer-traveller, and our readers will recall many fine photographs of that kind published in our pages. It is a change, therefore, to find an animal-painter devoting himself exclusively to the larger wild game of the African bush or the Indian jungle. Such an artist is Mr. William Kuhnert, whose Exhibition of Big Game Paintings

and Etchings was recently opened at the galleries of the Fine Art Society, at 142, New Bond Street. The Exhibition, which is well worth a visit, comprises 52 paintings and 45 etchings, and includes many different varieties of wild animals and birds. Among them are paintings of lions, tigers, rhinoceroses, elephants, giraffes, and ostriches, and etchings of some of the same animals, besides bears, monkeys, zebras, lynx, gazelle, antelopes, parrots, and cockatoos. Both the polar bear and the American brown bear are represented.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

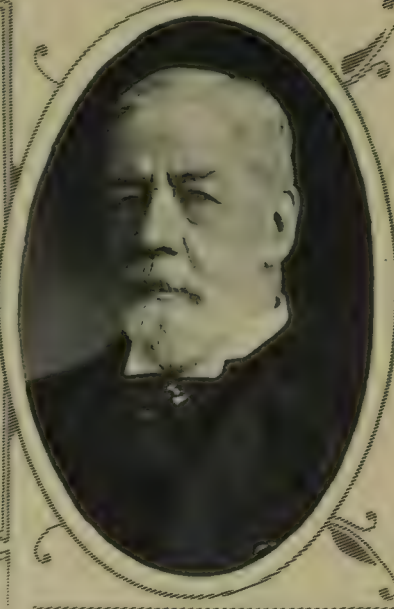
PHOTOGRAPHS BY LAFAYETTE, PRESS PHOTO BUREAU (MADRAS), ELLIOTT AND FRY, R. HORLEMANN (BERLIN), BARRATT, VANDYK, HAY WRIGHTSON, ROUGH, AND TOPICAL.



A NOTED JOURNALIST: THE LATE MR. FREDERICK MILLER, MANAGING EDITOR OF THE "DAILY TELEGRAPH."



THE NEW GOVERNOR OF MADRAS AS A BIG-GAME HUNTER: LORD GOSCHEN (SITTING ON THE ELEPHANT) WITH HIS HOST, THE RAJA OF KOLLENGODE (LEFT) AND MR. ARTHUR HALL (ON THE GROUND) ON A SHOOTING TRIP IN THE THAKKADI FOREST.



A GREAT ARCHITECT MUCH REPRESENTED AT THE UNIVERSITIES: THE LATE SIR THOMAS JACKSON, R.A.



THE INVENTOR OF THE "ROTOR" SHIP (ILLUSTRATED ON PAGE 913): HERR ANTON FLETTNER.



A NEW K.C.M.G. IN THE LABOUR HONOURS LIST: SIR CECIL HURST, K.C.



A NEW PRIVY COUNCILLOR IN THE LABOUR HONOURS LIST: MR. WILLIAM GRAHAM, M.P.



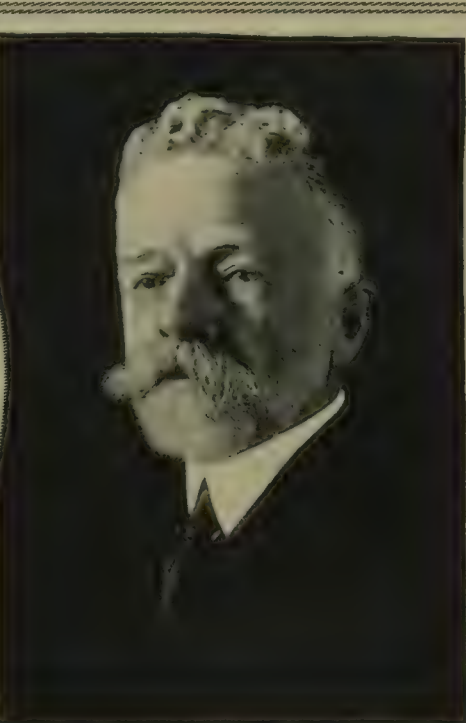
A NEW PRIVY COUNCILLOR IN THE LABOUR HONOURS LIST: MR. BENJAMIN SPOOR, M.P.



A DISTINGUISHED CANADIAN DEAD: THE LATE MR. F. C. WADE, AGENT-GENERAL FOR BRITISH COLUMBIA SINCE 1918.



RETIRING AFTER THIRTY-ONE YEARS AS TRAINER TO THE KING AND KING EDWARD: MR. RICHARD MARSH, ON HIS FAVOURITE HACK, COLLING.



A FAMOUS AMERICAN POLITICIAN: THE LATE SENATOR LODGE, CHAIRMAN OF THE FOREIGN RELATIONS COMMITTEE OF THE U. S. SENATE.

Mr. Frederick Miller had been Managing Director of the "Daily Telegraph" since the retirement of Sir John Le Sage in June 1923.—Lord Goschen, who this year succeeded Lord Willingdon as Governor of Madras, arrived there last April. Our photograph was taken during his first tour in Malabar, when he was the guest of the Raja of Kollengode for a shooting trip in the Thakkadi Forest.—Sir Thomas Jackson designed many new University and College buildings at Oxford (including the Radcliffe Library), and at Cambridge (including the Law Library and Schools); also at Eton, Harrow, Rugby, Uppingham, and other public schools—notably the school chapel at Giggleswick.—Herr Anton Flettner, a German naval officer, is well known in the shipping world as the inventor of the Flettner rudder. His new "Rotor" ship is illustrated on page 913 of this number.—Sir Cecil Hurst became

Legal Adviser to the Foreign Office in 1918.—Mr. William Graham was Financial Secretary to the Treasury in the Labour Government.—Mr. Ben Spoor was Chief Labour Whip.—Mr. F. C. Wade, a distinguished lawyer and journalist of Western Canada, was Chairman of the Canadian section of the Wembley Exhibition.—Mr. Richard Marsh, who is over seventy, has been trainer at the Royal Stables, first to King Edward, and then to King George, for the past thirty-one years. Among the famous horses he trained were Persimmon, Diamond Jubilee, and La Flèche. In his youth he rode in eight Grand Nationals.—Senator Lodge was leader of the Republican majority in the U.S. Senate and Chairman of the Foreign Relations Committee. He played a prominent part in keeping the United States out of the League of Nations.

TO BE ECLIPSED BY BRITAIN: U.S. AIRSHIPS; AND A SEAPLANE-CARRIER.

PHOTOGRAPHS BY TOPICAL AND CENTRAL PRESS.



WITH EIGHT SEAPLANES ON HER TAKE-OFF DECK: THE U.S.S. "LANGLEY," AN AIRCRAFT-CARRIER OF THE UNITED STATES NAVY, TAKING PART IN A GREAT AIR DEMONSTRATION AT BALTIMORE, INCLUDING 75 MACHINES OF VARIOUS TYPES.



EACH LESS THAN HALF THE SIZE OF THE GREAT AIRSHIP TO BE BUILT FOR THE BRITISH AIR MINISTRY: THE U.S. DIRIGIBLES "SHENANDOAH" (LEFT) AND "ZR3" (THE ZEPPELIN THAT CROSSED THE ATLANTIC) SIDE BY SIDE IN THEIR SHED (800 FT. LONG) AT LAKEHURST, N.J.

The American dirigibles here illustrated will be eclipsed in the matter of size by the huge airship (the first of two) which, as announced recently by Sir Trevor Dawson (Chairman of the Airship Guarantee Company, and Vice-Chairman of Messrs. Vickers), is to be built for the British Air Ministry, under the scheme promoted by Commander Burney. It will carry 120 passengers, with a crew of 40, and 10 tons of freight or mails, and it will have a range of 2500 miles, representing roughly the distance of each of four stages between England and Australia. Its length will be 695 ft., and its cubic capacity, 5,000,000 ft. The comparative figures for the two American airships shown above are: "ZR3"—665 ft. and 2,472,000 ft.; "Shenandoah"—683 ft. and 2,125,000 ft. The new British ship will thus have more than twice their cubic capacity, but will not

be very much longer, as experience has shown that a shorter and stouter vessel is more efficient than those of the long cigar shape. The measurements of the British "R34," the first airship to cross the Atlantic, are 640 ft. long and 2,000,000 ft. cubic capacity. The "ZR3," it will be remembered, has also crossed the Atlantic, in a record continuous flight of 5000 miles from Germany (where she was built) to Lakehurst, New Jersey. The "Shenandoah," the first rigid airship built in the United States, recently completed a flight of 9000 miles in 18 days, crossing America from the Atlantic to the Pacific, cruising the whole length of the Pacific coast, and back across the continent to Lakehurst. The commander of "ZR3" described this voyage as "the greatest achievement ever made by a rigid airship," proving the commercial practicability of such craft.

BOOKS OF THE DAY.

By J. D. SYMON.

A NOVEL of Théophile Gautier's and a song from Browning's "Paracelsus," together with James Smith's most ingenious poem, have played an *obligato* to this week's books. The novel might have stood godfather appropriately enough to one of the volumes before me, had it not been that the work is scientific, and men of science fight shy of the picturesque in titles, lest they should seem to concede something to the popular or even the catchpenny. They are wise, no doubt, to stick to the plain and avoid the coloured, but Gautier's title describes the later book so perfectly that it might have been borrowed without reproach. As for the Browning lines, they would have supplied an ideal epigraph, had the joint-authors troubled about such pleasant toys of literary allusion—

And strew faint sweetness from some old
Egyptian's fine worm-eaten shroud
That breaks to dust when once unrolled;
Or shredded perfume, like a cloud
From closet long to quiet vowed,
With moth and dropping arras hung,
Mouldering her lute and books among,
As when a Queen, long dead, was young.

Gautier's title is more direct and explicit—"Le Roman de la Momie," and with that the cat is out of the bag, for the reader who follows the publishers' lists need hardly be told that one of our books of the day is "EGYPTIAN MUMMIES," by G. Elliot Smith and Warren R. Dawson (Allen and Unwin; 25s.), the first special treatment of this most interesting subject since the appearance of Dr. Thomas Pettigrew's memoir in 1834. Strictly historical and scientific, the book reads like a romance, and laymen no less than experts will find it as engrossing as any novel. In the light of the Tutankhamen discoveries, Professor Elliot Smith's and Mr. Dawson's work has a heightened interest, and those who care to refresh their memories of Gautier's story (and particularly its Prologue) will be amused to note the extraordinary speed with which the fabled Lord Evandale, Professor Rumphius, and the wily Greek exploiter of antiquities, Argyropoulos, opened the tomb of Queen Tahoser. Their headlong haste contrasts curiously with the long, arduous, and infinitely careful task of Lord Carnarvon and Mr. Carter. Gautier's poetic imagination, aided by the technical knowledge of Feydeau, achieved a wonderful picture; but the novelist could not be expected to forecast the difficulties that would attend the examination of a royal tomb, hitherto inviolate. He did, however, forecast the presence of extraordinary treasure, and he made his bargaining Greek run through a dazzling catalogue of possible finds.

It is rather strange that during the height of the Tutankhamen excitement no English publisher thought it worth while to issue a new translation of Gautier's novel, more especially as Argyropoulos sold Lord Evandale a richer prize than he imagined, and the reader is privileged to assist at the opening of a Pharaoh's sarcophagus containing, not Pharaoh, but the mummy of someone even more romantic.

But it is time to leave well-informed fiction of the mummy and come to a volume of historical fact no less fascinating. Here Professor Elliot Smith and Mr. Dawson open a great storehouse of the latest research. Ancient literature is surprisingly silent on this subject. But the account given by Herodotus is sufficiently familiar, and that of Diodorus Siculus fixes itself in the memory by its bizarre description of the rough treatment meted out to the person whose duty it was to make the first incision in the corpse. He was pursued with stones and curses. The writers of "Egyptian Mummies" examine these passages afresh with critical notes and additions drawn from other sources.

Herodotus, it will be remembered, says it would be improper to mention the name of the most perfect manner of embalming. This sacred word is without doubt Osiris, because "by his death and embalming, and by virtue of the magical and religious ceremonies connected therewith, the dead man became identified with Osiris, the dead king *par excellence*, and he went through, in theory at least, all the phases that befell the god after his fatal conflict with Seth." The third chapter gives a graphic reconstruction of the death and burial of an Egyptian noble of the Old Kingdom, during the period when the funerary cult had reached its greatest elaboration. It

should be borne in mind that this whole cult was originally intended only for the king, and, although in time it became more democratic, its kingly origin was never forgotten.

Throughout the whole history of embalming, two objects appear—the prevention of decomposition and the preservation of the living form and personal identity of the individual. These considerations explain not only the exceptional trouble taken in treating the head, but also many sepulchral inscriptions. The main purpose was to ensure the identification of the departed with Osiris. "Just as the discovery of the natural preservation of the body had crystallised the vague aspirations of the earliest Egyptian into a faith in personal immortality, so did the practice of mummification transform this belief, so that it acquired the definition and intensity of a vital creed." It has not been the authors' intention to elaborate the questions of motive and the influence of embalming on human thought, but they have said enough to emphasise the underlying spiritual significance of a material rite, and this investigation so largely concerned with the body never loses sight of its essential connection with the idea of the soul.

This history of the Egyptians' practice of "continuing their bodies in sweet consistencies to attend the return of their souls," as Sir Thomas Browne has it in his "Hydriotaphia," would have delighted the quaint physician of Norwich, and no chapter would have appealed more nearly to his professional curiosity than that in which the latest medical science asks and answers questions relating to the mummy. To his famous and most

reason and a hardship that such "a guid-ganging plea" (to quote the Scots lawyers) as the Forsyte Saga should ever end. In the Northern Courts they use another phrase—"the record is closed and proof allowed," and of that Mr. Galsworthy may have availed himself in order to delight us with "THE WHITE MONKEY" (Heinemann; 7s. 6d.), where many things in the previous Forsyte record come to their proving. And inevitably the record is extended in the process.

The main extension is the married life of Fleur and Michael Mont, with some further account of Soames and Sir Laurence Mont, glimpses of George Forsyte (who makes his final exit strictly in character), Winifred, June, Holly, and, very remotely, Jon; there are also some new and fleeting satellites of the younger generation, but the whole is securely based on Forsytem and its creator's bitter-sweet exposition and criticism of that gentle and proprietary legend. The reader can trace everything essential to its source somewhere in the Saga, no matter how far the newer developments may seem to be removed from "Superior Dosset." If accidentals keep breaking in, as in the sub-plot of the balloon-merchant and his wife, they are of the right Galsworthy texture, and nobody will be at a loss to refer this particular episode, in its genesis at least, to "Justice."

Here the post-war world, literary, artistic, commercial, aristocratic, plebeian, "tholes its assize" before a just yet tender judge. His judgment is written in language to be understood of the people—that is, the young people. But for that very reason there may be some danger that its full meaning may escape them. How, for example, will they take this reflection of one as young, and as old, as themselves? Hear Mr. Michael Mont, latter-day publisher—

They were all restless—all the people he knew. At least, all the young ones—in life and in letters. Look at their novels! Hardly one in twenty had any repose, any of that quality which made one turn back to a book as a corner of refuge. They dashed and spluttered and skidded and rushed by like motor-cycles—violent, oh, and clever! How tired he was of their cleverness!

Are they aware of their own *malaise*? Mr. Galsworthy, examining Fleur as a type, cannot be certain. Of his vanishing old men he is

surer. They will die, as they lived, like gentlemen and sportsmen.

It is from the other end, the East End as opposed to the West End, that Mr. Thomas Burke surveys mankind and womankind in "THE WIND AND THE RAIN" (Butterworth; 7s. 6d.). It is, in the person of the hero, an East End of gifted aspiration that would fain savour the imagined good things, material and intellectual, which it sees through windows and half-opened doors "Up West." But even there our present-day Feste, singing and sighing outside the bolted gate, finds but little shelter from the wind and the rain. For the most part, this story of a clever boy's quest of congenial comradeship is a story of disillusion.

Never could he range himself where he fancied he would be well. Always turning corners, only to be balked, but not finally. He had still something to hold by, the oldest of spiritual anchors, yet entirely characteristic of this author. "A great while ago the world begun" (read the close of "Twelfth Night" again), and it produced a civilisation and a mysterious philosophy further East than Limehouse, but strongly represented there to-day, to the comfortable upholding of Mr. Burke's young adventurer, and the sharpening of Mr. Burke's own pen. An ancient and almost mummified Chinese shopkeeper, with whom the boy holds inarticulate communion, plays in some dim way the good genius of this vivid and compelling drama of life and love, where knaves and thieves, toss-pots and drunken heads, good and bad, high and low, jostle and contend "With Hey ho, the wind and the rain!" Old Quong Lee's influence, whatever it was, heartens young ambition to push on, in spite of failures and rebuffs, towards complete self-realisation and self-expression. We are not told whether he arrived, but he takes his leave, for the present, not without hope of a footing, spiritual if not material, in his Land of Heart's Desire. Mr. Burke has made a long stride forward in his art.



FROM "THE ILLUSTRATED LONDON NEWS" OF 82 YEARS AGO: "PROCESSION BY WATER FROM LONDON BRIDGE"—RIVER PAGEANTRY OF THE LORD MAYOR'S SHOW ON THE THAMES, WHERE SOON MAY PLY VERY DIFFERENT CRAFT—A SERVICE OF PASSENGER MOTOR-BOATS.

The Lord Mayor's Show of 1842 occurred on the first anniversary of the birth of King Edward (then Prince of Wales) who was born on November 9, 1841. The Show was very fully illustrated and described in our issue of November 12, 1842, from which the above drawing is reproduced. In those days, as for a hundred years past, the procession included a water pageant from the City to Westminster, where the new Lord Mayor took the oath. On this occasion some of the barges, contrary to custom, were drawn by steam-tugs, instead of being rowed by Thames watermen, and several mishaps occurred. They collided with a Revenue Boat, which capsized, and the State Barge ran aground. "The appearance of the gilded barges on the water [says our description] was really very grand and imposing, particularly the State Barge and the barge of the Goldsmiths' Company, which shone like immense masses of floating gold." Very different craft are likely to be seen on the London reaches of the Thames when Sir Samuel Instone brings into being his proposed service of motor-boats (or "water-omnibuses," as he calls them) for conveying City workers to and from their homes, and thereby relieving the congestion of street traffic. Other times, other methods!

melodious passage: "What song the Syrens sang, or what name Achilles assumed when he hid himself among women," Sir Thomas might now add, "or what corporeal disorders afflicted the ancient Egyptians, though puzzling questions, are not beyond all conjecture." They are established facts. Here among the mummies is "a perfect example of true gout"; dental caries, although extremely rare before the Pyramid Age, became common as soon as people learned luxury; in all periods rheumatoid arthritis is *par excellence* the bone disease of the ancient Egyptian and Nubian; in the mummy of a woman of the Byzantine period in Nubia, a case of the adhesions of an old appendicitis was found. It is just possible that Rameses V. had small-pox.

To criticise "Egyptian Mummies" is beyond my powers, and would be an impertinence, but to a mere layman in all the sciences it embraces it has proved nothing short of entrancing, and with that I hand it on cordially to all my readers. My interest was not lessened by the memory of the quaking terror with which, at five years old, I looked (or rather refused to look) at my first mummy, in the Museum of a Northern University. Like the little boy before the diver's dress in Leech's *Punch* drawing, it was a case of "he is hastening away, fear depicted on his countenance." Very different are the feelings with which to-day I admire Mrs. Cecil Firth's exquisite water-colour drawing of a Ptolemaic Mummy in Cartonage Casing, which forms the frontispiece to Professor Elliot Smith's and Mr. Dawson's splendid book. Nor must I omit the admirable wood-cuts by A. Horace Gerrard and K. Leigh-Pemberton.

The art of the embalmer, in a purely literary sense, is still alive, and a recent phrase of reviewing, reiterated at some risk of banality, has described the work of a very distinguished English novelist as an "embalming of the classes." That refers especially to his greatest story, which seemed not long ago to be closed finally. Nevertheless, many hoped for more, and some even dared to prophesy yet a further instalment, for it seemed out of

FRINGED JUMPER; "LENGLEN" BANDEAU: A SUMERIAN FASHION OF 2800 B.C.

PHOTOGRAPHS BY COURTESY OF THE BRITISH MUSEUM.



WITH A FRINGED "JUMPER" AND "LENGLEN" BANDEAU: A SUMERIAN STATUETTE OF ABOUT 2800 B.C. ACQUIRED BY THE BRITISH MUSEUM.



WITH A REMARKABLY EXPRESSIVE FACE, WHOSE EYES WERE ORIGINALLY INLAID: ANOTHER VIEW OF THE LITTLE MARBLE FIGURE (10 IN. HIGH).



WITH HAIR DRESSED IN SIDE KNOTS AND SHOWING THE BANDEAU: A FULL-FACE VIEW OF THE STATUETTE—A PRIESTESS OR PRINCESS.



A MARBLE STATUETTE MADE 4700 YEARS AGO WITH A CURIOUSLY MODERN COIFFURE: THE BACK VIEW.



SHOWING THE LEFT SHOULDER DRAPED AS WITH A SPANISH SHAWL IN THE MODERN MANNER: THE STATUETTE IN PROFILE.

We gave a small illustration of this 4700-year-old statuette in our issue of October 18, but a close inspection of its detail, in the matter of costume and coiffure, shows such an interesting similarity to modern feminine fashions as to make it worthy of fuller treatment. The statuette, which was recently given to the British Museum by the National Art-Collections Fund, is considered to be the finest example of early Babylonian art of this kind that

has yet been discovered. The eyes were originally inlaid, and the whole face is very expressive. The dress suggests a modern fringed "jumper," with drapery over the left shoulder in the manner of a Spanish shawl. The fillet round the hair, which is worn in side knots, or bunches, has been compared to the head bandeau affected by so many women tennis-players at the present time in imitation of Mlle. Suzanne Lenglen.

The World of Women

THE return of the King and Queen to London synchronised with a return of the sun to his agreeable duty of shining, much neglected this year; and the double event cheered up the beginning of last week and gilded the glow of joy at the country's very decided return to a sane, steady and good Government policy. Everyone seems cheered, and to be looking forward to better times. Christmas shopping will soon be a preoccupation, and this year it will surely go with a swing. That many people who used to spend freely at Christmas are not so well off is true, but there is hope in the air, and hope is the most helpful spirit possible. Things will not come right for a long time; but hope is improving the outlook week by week. The King and Queen had the Prince to dine with them on the day of their return to town, and must have been delighted to find his Royal Highness so well and fit.

The Duchess of York looked shy and embarrassed at Queen's College, Harley Street, when Major-General Sir Frederick Maurice, grandson of the founder of the College, alluded to her wonderful popularity—"never," he said, "exceeded since Queen Alexandra came over from Denmark, and had all our hearts at her feet in five minutes." The Duchess looked just her own natural sweet self as she received purses for the Extension Fund of the College. Lady Pansy Pakenham, grand-daughter of the Dowager Countess of Jersey, presented one on her grandmother's behalf. Lady Pansy is a very pretty girl, the eldest daughter of the late Lord Longford, who was killed in action at Gallipoli. The present Earl will be twenty-two in December. Another charming presenter of a purse was Lady Griffith-Boscawen's little two-year-old daughter, clad in white satin and white fur and wearing a little white satin poke bonnet. The College girls, in their white frocks, were good to look upon, and it was pleasant to see matrons meet each other who had been among the early students at the College. Of these, Lady Tree was one, and she had a grandchild present, Mrs. Alan Parsons' (Viola Tree's) little one. The Dowager Lady Jersey was present. Grace Lady Wemyss had earlier opened a bazaar for the fund, which was visited by the Duchess of York. The day was deplorably wet, but the enthusiasm of the College girls was not a bit damped.

I am corrected by a courteous correspondent about a statement in "The World of Women" of the 11th ult.

and as the correction is useful to me, I give it as received. "In your usually well-informed page there appears a remarkable statement which seems worth correcting. This is to the effect that Lord Howard of Glossop's eldest son will in due course inherit that title, while the second son will succeed to his mother's much older Barony of Beaumont. May I say that this is entirely inaccurate? Lord Howard's eldest son is, of course, heir-apparent to both his father's and his mother's peerages. When he succeeds to them, Howard will be 'merged' in Beaumont, and can only 'emerge' in the event of some future Lord Beaumont having only a daughter, who would then inherit that title, the Howard Barony devolving on the nearest heir male." I am grateful for this correction, as I had supposed what I stated was correct, that when peer-

ess were so in their own right, the second son succeeded to his mother's peerage. In this I have been wrong, and am glad to be put right.

The engagement of Lord Suffield to the Hon. Olwen Philipps is announced. She is the second daughter of Lord and Lady Kysant, and was a debutante of last season. Her elder sister, who also became engaged soon after her entry into society, is the wife of the Hon. George Coventry, and has a small daughter. Miss Philipps is a very pretty girl very natural and nice, and of a really kindly and sweet disposition. She has one younger sister, the Hon. Honor Philipps, also a very pretty girl. Lord Suffield, who has not long succeeded his father, is Captain in the Scots Guards.

He was a Page of Honour to the King, and is a godson of Queen Victoria. His

grandparents were long in Royal Households, and were great favourites at Court. His aunts are the Marchioness of Lincolnshire, the Dowager Lady Hillingdon, the Dowager Lady Hastings, the Hon. Lady Sullivan, the Hon. Mrs. Geoffrey Glyn, the Hon. Lady Musgrave, and the Hon. Lady Keppel. Lord Suffield has therefore no lack of relations. He served in the Great War, and his mother is sister to the Hon. Mrs. Osbert Lumley, and daughter of the Dowager Marchioness of Headfort by her first marriage with Captain Eustace Wilson-Patten, eldest son of Lord Winmarleigh, who died before his father, and the title is now extinct.

The King went this week to Elveden to shoot partridges and pheasants with the Earl of Iveagh and his sons. Elveden is a wonderfully fine place, where once lived the late Maharajah Duleep Singh. It has been greatly improved by Lord Iveagh, who added to the house, had it brought thoroughly up-to-date, and built a superb hall, in which entertainments were given for King Edward and Queen Alexandra, when, in the lifetime of the late Lady Iveagh, they were several times guests at Elveden. Lord Iveagh and the late Lady Iveagh were very worthy representatives of British nobility at the Coronation of the late ill-fated Tsar and Tsaritsa. Lady Iveagh's dresses, jewels, laces, and furs, were commented on even in the then sumptuous Court of Russia, as something almost sensational. Lady Iveagh, who was a cousin of her husband, was Victorian

in standards and tastes, and kept to this until the end of her life in 1916. She was a cultured and delightful conversationalist and was simple in tastes and most kindly natured. Viscount and Viscountess Elveden's only son is in his thirteenth year. He has three sisters. The Hon. Walter and Lady Evelyn Guinness have two sons, and these three are all Lord Iveagh's grandsons; he has seven grand-daughters.

A. E. L.



Lovely lingerie fashioned of supple silk milanese in exquisite colourings. Embroidered motifs and net decorate the chemise and knickers, and embroidery and tucks the princess petticoat. They hail from Harvey Nichols, Knightsbridge, S.W. (See page 950.)



A quartette of enchanting party frocks from Walpole Brothers', 89, New Bond Street, W. Sky-blue taffeta with gay posies at the waist makes the one on the left, and shell-pink crêpe-de-Chine piped with blue that on the right. The little people in the centre are wearing a simple smock of crêpe-de-Chine (left) and a frock of frilled white organdie. (See page 950.)

REVELRY BY NIGHT AT THE HYDE PARK HOTEL.



Of all hotels in London that which has the greatest attraction for the world which seeks amusement is the Hyde Park.
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The World of the Theatre.

By J. T. GREIN.



THE AUTHOR OF "LITTLE LORD FAUNTLEROY"—A PLEA FOR VETERANS.

FRANCES HODGSON BURNETT has left many fascinating novels—some of them far more remarkable than our "best sellers"—but her world-fame sprang from the play of "The Little Lord Fauntleroy," just as Du Maurier's originated in the dramatic version of "Trilby." Both novels were widely read, no doubt, but the vogue was nothing to be compared with the sensation excited by the plays. The boy Fauntleroy became the pet of Europe, as Trilby became the goddess of English modes and manners. Mrs. Burnett, whom I frequently visited as long as she lived in London, used to say: "You started Fauntleroy in his world race!" I cannot deny the soft impeachment, and this is how it happened.

"The Independent Theatre"—"Ghosts," "Thérèse Raquin," a triple bill with plays by John Gray, Arthur Symonds, Frank Harris, Edward Brandes ("A Visit")—had sapped my resources. I was in debt, and there was little money with which to give my next play by a new man, well known as a journalist, but a novice to the stage. His name is George Bernard Shaw, and his play, "Widowers' Houses." 'Nough said.

Well, I wanted £30, to complete the £100 needed for the production—things went cheap then! And it was fairly well known in theatre-land that I was ready to do translations from and into Dutch, French, or German. The work came in very slowly, but one day, as I was hard at it in my rooms in Pimlico, there wafted in a most vivacious, *petite*, roundly-little American woman. "I am Miss Elizabeth Marbury," she said. "You translate plays into Dutch. Here is 'Little Lord Fauntleroy.' How much?" All this at a veriginous pace, and in that wonderful business-like tone that had made Miss Marbury famous as a literary agent. I gasped. What was I to say? Thirty pounds? This was a lot in those days for the translation of three acts, but I wanted them to do my Shaw; so I blurted out the sum, deadly afraid that the little astute American would laugh in my face. But no, she didn't. She just repeated: "Thirty pounds—well, here," and with lightning speed a roll of notes came out of her purse (no satchels in those days). She spread six fivers on the table and made for the door. "Send receipt to Portland Place. 'Night!" and that was that!

Well, to make a long story short, "Fauntleroy" was an immense success in Holland, in Germany, in Belgium, in Paris—in fact, for a long time the first English play that went well in France. Mrs. Burnett was mightily pleased, and many a bumper was emptied in her hospitable house, 12, Portland Place, to the "invasion," as she called it. Her secretary at that time was a charming man named Stephen Townesend, son of the Vicar of Burleigh Street Church, Strand, and the author of a book on a "dog" which is a rhapsody in honour of man's best friend. Stephen wielded his secretarial office so well that Mrs. Burnett, to secure his services for ever, married him. Now Stephen had in his time done some provincial acting, and Frances had a

high opinion of his talent. She wrote a play specially for him, took the Royalty Theatre, and, for reasons, decided that he should assume a pseudonym. I forget the title of the play, which was not very good, but the main character was played by "Mr. Will Dennis," who gave a wonderful impersonation of an old showman—a finished study full of laughter

the Old Brigade. How we laughed at Portland Place! Alas! Stephen did not pursue his art, nor did his marriage with Mrs. Burnett—there was a great difference of age—prove a happy union for long. He died young; she lived to a ripe age, wrote with unimpaired activity, and her themes were as varied as they were strikingly original.



WHERE SYLVANUS HEYTHORP (MR. NORMAN MCKINNEL, THIRD FROM LEFT) WAS KNOWN BY THE NICKNAME OF "OLD ENGLISH": A SCENE FROM MR. JOHN GALSWORTHY'S PLAY OF THAT NAME. AT THE HAYMARKET—A SHAREHOLDERS' MEETING OF A LIVERPOOL STEAMSHIP COMPANY, WITH SYLVANUS HEYTHORP PRESIDING AND MR. BROWNBEE (MR. CHARLES GARRY) SPEAKING.

"Old English," the title of Mr. John Galsworthy's play (founded on his story "The Stoic"), is the nickname of a grim old Liverpool ship-owner, Sylvanus Heythorp, who, despite his eighty years, can still dominate a shareholders' meeting. The play is a portrait study, bringing out every side of the truculent old man's character, in his domestic relations as well as in business. As mentioned in our last issue, under a portrait of Mr. McKinnel in the part, his interpretation received the first award of the "Sketch" for the finest piece of acting of the month.

Photograph by Foulsham and Banfield, Ltd.

and pathos. And now something funny happened. Will Dennis had never before appeared in London, had never borne that name; Townesend had chosen it for the occasion because "it glides well off the

dropping. In his heart he knows that his day is done, or soon will be, but he crushes down the thought and tries not to believe it. Yet the time comes when he (or she) is no longer greatly in demand. Also a new generation is springing up—and perhaps the taste of the public is changing—or possibly what amused only a few years ago now amuses no longer.

Still, there are savings to go on with, to be drawn upon now that the rainy day has come, and until the rain stops falling. But the rain doesn't stop falling. Weeks succeed weeks; the weeks lengthen into months; on all sides fresh talent is being discovered, talked about, written about . . . the savings are dwindling alarmingly . . . have sunk to vanishing point . . . the artist so sought after a few years ago is already forgotten . . . finished . . . faced with poverty, even with starvation, unless. . .

Thanks to Joe Elvin and his brother artists there is no longer need to face the rainy day or age's decrepitude after a well-spent life. At Twickenham there are now forty-eight old boys and girls who have deserved well of the Hall, the Circus, the concert-parties of their time. Some were famous and knew palmy days of fortune; others grew old in the struggle for existence; none of them was able to face age in tranquillity. Theirs is peace and home comfort; they can lead a life of leisure and reminiscence; they can enjoy playtime with all sorts of games, they are well fed, well bedded: to hear them talk about the past is like reading "Pickwick." The waters of life have grown becalmed in mirror-like evenness. Now all the Home wants is more money to harbour more

old artists in the haven of bliss. If only all those who have a soft spot in their hearts for the folk that in their time have given them many hours of pleasure will take tickets for the Ball, or send a mite to Mr. Harry Marlow, 18, Charing Cross Road, it should not be difficult to raise the £2000 required—a small sum for the consolidation of great and good work!



"NOT HAD A VALENTINE! WHAT DO YOU THINK OF THIS?" SYLVANUS HEYTHORP (MR. NORMAN MCKINNEL) AND MOLLY (MISS ETHNE HONAN), IN "OLD ENGLISH," AT THE HAYMARKET.—[Photograph by Foulsham and Banfield, Ltd.]

lips." It glided so well that the critics were taken in. I actually heard one or two say in the foyer: "Fine old actor, Will Dennis"—Stephen Townesend was in the 'thirties!—"known him for years, one of the palmy days." Not a soul guessed that this was a début, and the notices spoke about the newcomer as if he were a seasoned actor of



The Entrance Hall, Belvoir Castle.



An old Sevres turquoise blue Ewer and Basin.

Four-and-Twenty Fiddlers

ON this crowning point of the Leicestershire Hills, where the Conqueror's standard-bearer, Robert de Todenci, first built his stronghold, many castles have been raised and destroyed. The present Belvoir Castle, despite its castellated walls and rounded turrets, can boast no great antiquity, though it stands on the old foundations and incorporates some few portions of ancient origin. Happily, however, much valuable material has been preserved from the wreckage of the earlier structures. Here can be seen many works by famous old masters, objects of art, innumerable and historic relics of absorbing interest.

Among the most cherished possessions of Belvoir Castle is a great silver punch-bowl, of which it is related that at the marriage festivities of Lord Roos and the daughter of William Lord Russell in 1603, the bride and the groom were met at the gate by "four-and-twenty fiddlers all in a row, four-and-twenty trumpeters with their tantara, ra, ras, four-and-twenty ladies and as many parsons." In order they proceeded to the great dining-room to wish joy to the happy pair in tankards brimful of sack posset, "but after an hour's hot service the posset in the great cistern did not sink above one inch." Sack posset is no longer in favour, but John Haig Scotch Whisky, distilled first in 1627, has ever retained and increased its popularity, for which its consistent maturity and perfect quality are chiefly responsible.



By Appointment.

Dye Ken
John Haig?

THE ATOM AND THE NATURE OF THINGS.

(Continued from Page 920.)

acting like nails in one's boots on slippery ground. This is Rosenhain's explanation, and it seems sound, up to the present state of development of the new X-ray analysis. Atoms which strain the structure of the crystal can only be introduced in small numbers. Thus copper will accept any proportion of nickel, but the alloy is little harder than the pure metal; while only a small percentage of tin or aluminium can be introduced, but the hardening is considerable.

The distortion of the structure by the introduction of foreign atoms may also account for the increased difficulty of passing electricity through the metal. A pure metal is generally a good conductor of electricity. There are plenty of free electrons, and a regular structure to flow through. It is natural to expect that the flow is impeded if the structure is deformed. When a pure metal is lowered in temperature, its resistance to electric current is diminished; the atoms are now quieter, and the electrons move more easily. But there is little temperature change in an alloy, because the chief obstruction is the distortion due to the stranger atoms. This is illustrated in Fig. 1.

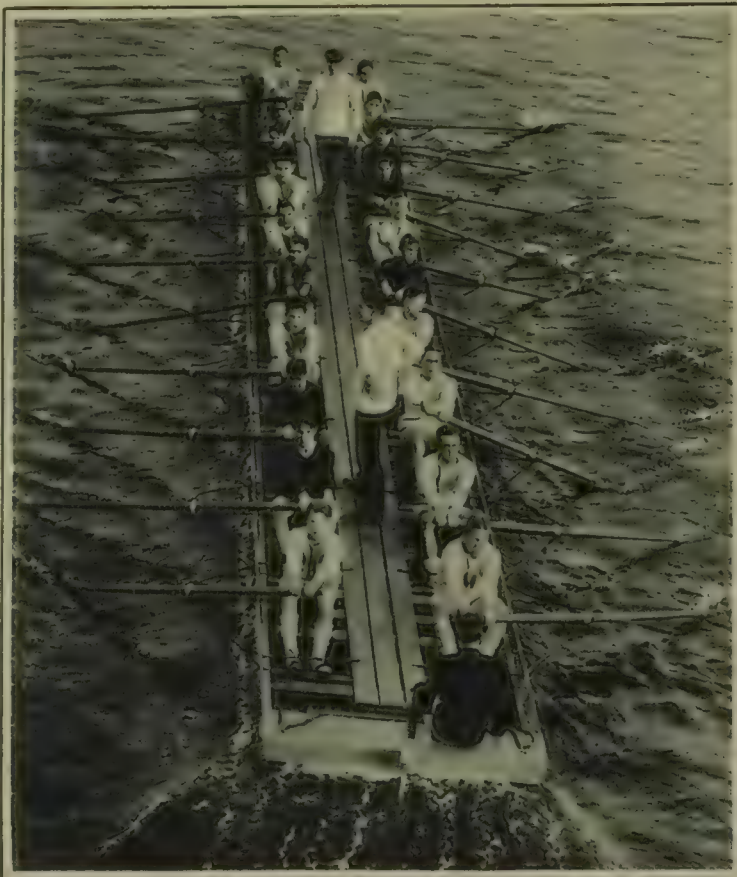
Metals are conductors of heat; there is a close relation, imperfectly understood, between the conductivities for heat and for electricity. In Fig. 8 is shown a beautiful piece of apparatus, designed and made at the National Physical Laboratory; it depends for its working on the very expert preparation of plane surfaces, which was carried to a high pitch of perfection during the war in order to meet the demand for accurate gauges. If the hand is placed on top of the horse-shoe, its warmth causes the steel pins at the bottom to converge and pinch the steel ball. If it is then placed underneath, the pins open out again and the ball once more moves freely between them.

The metallurgy of iron is extraordinarily complicated; the constant practice of thousands of years has accumulated a mass of technical knowledge which will take long to unravel. Nevertheless, the microscope and—we may now add—the X-rays are doing much to explain the many processes. When carbon

is put into iron, the atoms seem to be inserted between the atoms of iron, not acting as substitutes as in a copper-aluminium alloy. In both cases, however, there is resulting strain. Moreover, the iron and the carbon form molecules, called cementite, very hard

and unyielding (Figs. 3, 4 and 5). In the wonderful old Indian steel, that came to Europe through Damascus, the cementite crystals are clearly seen under slight magnification as white spots, and, since they occur in masses aggregated in broad wavy lines on the surface of the steel, they give it the famous "watered" appearance which was so prized as an evidence of quality (Fig. 6). In sharpening the steel these hard particles seem to have furnished the minute teeth of the saw, which in effect the scimitar really was; its curve contributed to its sawing action. Saladin, in Scott's "Talisman," cut a fine gossamer veil in two. Cœur-de-Lion used a straight, heavy sword as one would an axe, and clove a bar of iron.

The idea of an atom or molecule attaching itself to others at definite points underlies the explanation in this and the preceding lectures. At the surface, some of these points of attraction are uncovered. If no atoms or molecules of like kind are present to extend the solid by their accretion, others may take their place and prevent further growth, or the attachment of any other atoms. A clean glass surface is wetted very easily; but if it stands exposed to the air for a while it is covered with a foreign layer and can be wetted no more. Surface actions of this kind are of extraordinary importance in many industrial processes, and especially in physiological actions. The experiment of Fig. 11 is a simple illustration. A glass bead just heavier than water sinks to the bottom of a glass vessel containing soda-water; neither bead nor vessel collects bubbles if they are clean and smooth. The water fastens on to the glass, or "wets" it; the gas bubbles are not encouraged to form between the liquid and the wall. But, if the bead is taken out, dried, rubbed with greasy fingers, and replaced, it collects bubbles in profusion, which, acting like buoys, bring it to the surface. Some of the bubbles are discharged, and the bead sinks again; the action may go on for a long time. The experiment is correctly performed with grapes and champagne, because the bloom on the grape prevents the wine from wetting them. Grapes and soda-water do just as well. An important process in ore separation is worked thus: the heavy metal sulphide particles, made slightly greasy, are brought to the surface of a tank and stay there in a foamy mass, while the lighter particles of silicate and other matter are left at the bottom.



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Harvard University rowing men have adopted an ingenious method of coaching. It takes the form of a training barge, or "scow," which seats ten oarsmen on each side and has a deck down the centre, along which the coach (Mr. Stevens) walks up and down instructing his charges, in a manner suggestive of the old slave-galleys. His admonitions can thus be delivered at close quarters, much more effectively than from a pursuing launch or from the bank, as at Oxford or Cambridge. The crew is also enabled to practise far from the shore. Our photograph was taken on the Charles River, Massachusetts.—[Photograph by Topical.]



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Shade of John Halifax: "Why? What are you?"

THE WORLD OF MUSIC.

THE presentation to the Poet Laureate, Dr. Robert Bridges, on his eightieth birthday, of a clavichord made by Mr. Arnold Dolmetsch was a reminder of the old close relationship between music and poetry. Nowadays poetry has ceased to have any connection with music, and the majority of our Georgian poets are completely ignorant of and indifferent to music, with a few exceptions, such as Mr. Walter de la Mare and Mr. Siegfried Sassoon—with whom originated the idea of presenting the Poet Laureate with a clavichord. It was not so in the sixteenth and seventeenth centuries, when the clavichord, the spinet, and the harpsichord took the place of the modern pianoforte. Shakespeare's references to music are so abundant that several books have been written on the subject. In nearly all his plays there are songs intended to be sung with musical accompaniment, although—according to

and "It was a Lover and his Lass" ("As You Like It").

The earliest copy of "O Mistress Mine" is in a very rare collection of airs arranged by Morley, published in 1599 under this charming title, "The First Booke of Consort Lessons, made by divers exquisite Authors for six Instruments to play together, the Treble-Lute, the Pandora, the Citterne, the Bass Viol, the Flute, and Treble-Viol. Neatly set forth at the cost and charges of a gentleman, for his private pleasure, and for divers others his friends which delight in Musick." At the "Old Vic," which has now reopened with a great many structural improvements, you will always hear Morley's "O Mistress Mine" sung in the performances of "Twelfth Night"; but, of course, the accompaniment is played with the modern equivalents of the Elizabethan instruments. Morley was also the composer of "It was a Lover and his Lass," and, since both Morley and Shakespeare were living in the same parish of St. Helen's, Bishopsgate, in 1596, it is almost certain that they were acquainted. Shakespeare must have spent many hours in the company of musicians, for in his time music was universally practised by all people with any pretence to education. There is a well-known story told by Morley in his "Plaine and Easie Introduction to Practical Musike." A young man describes his discomfiture at a party—"Supper being ended, and music-books, according to custom, being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfeignedly that I could not, everyone began to wonder—yes, some whispered to others demanding how I was brought up!"

There are few people who could not take part in a musical evening if they had had the proper training in childhood. It is astonishing how little is needed



BACK TO THE IRON ROAD ONCE MORE AFTER ITS LONG REST IN THE PALACE OF ENGINEERING AT WEMBLEY: THE GIANT G.W.R. ENGINE, "CAERPHILLY CASTLE," LEAVING PADDINGTON WITH A TRAIN FOR BIRMINGHAM

the late Sir Frederick Bridge—only two settings of Shakespeare's lyrics were published during his lifetime. These are "O Mistress Mine" ("Twelfth Night")

many excuses, I protested unfeignedly that I could not, everyone began to wonder—yes, some whispered to others demanding how I was brought up!"



PASSING THROUGH A HOLE SPECIALLY MADE IN THE WALL OF THE PALACE OF ENGINEERING: THE GREAT "FLYING SCOTSMAN" (L.N.E.R.) LEAVING THE EXHIBITION AT WEMBLEY TO RETURN TO WORK.

The work of dismantling at Wembley, since the Exhibition closed, has been particularly heavy in the Palace of Engineering, where some of the giant locomotives for foreign service had to be taken to pieces, owing to difference of gauge. Others, including the "Flying Scotsman," steamed out through a hole in the end wall on a special track connected with their lines. The flooring in the Palace covering permanent railway tracks in each long bay had first to be taken up, as well as outside road surfaces which had been laid over railway lines. Switches and points, removed when the roads were made, had to be replaced. Locomotives and rolling stock could then go out to the railway siding adjoining the grounds, and so away to the places whence they came.

Photographs by Topical.

if it is on the right lines. At Mr. Robert Mayer's children's orchestral concerts, for example, at the Westminster Central Hall, you will hear children singing really difficult passages correctly by ear at the first attempt; and at various schools where music is taught intelligently children can perform prodigies of sight-reading.

The decay in musical education in this country synchronises, curiously enough, with the advent of

[Continued overleaf.]

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the modern pianoforte. Nearly all the best musicians have deplored the popularity of the pianoforte, and I know of one of the most famous of living composers who, when a young musician was introduced to him, asked, "Do you play the piano?" and, on the young man's replying that he did not, continued, "I'm glad to hear it; now there's a chance you may know something about music."

Those who have heard the clavichord and the harpsichord well played will agree that it is as absurd to play music written for those instruments on the modern pianoforte as it would be to play Brahms on the clavichord. In a sense Mr. Arnold Dolmetsch is right when he says that modern instruments, which have been constantly increasing the volume of sound of music, drive music away from the home. One of the reasons why, although there is a pianoforte in nearly every English home, there is very rarely anyone in the house who can play it even tolerably, lies in the fact that it is impossible to play the pianoforte without everyone in the house being aware of it. Under modern conditions practice in the average household becomes impossible. The pianoforte becomes a merely decorative piece of furniture. In a large family a howl of exasperated rage would go up if anyone were to touch it. Again, the number of people living in flats increases daily in our large cities, and a pinaoforte in a flat is an instrument of torture not to one family alone, but to half a dozen. A clavichord, on the other hand, cannot be heard outside the room in which it is played. This diminution in the actual volume of sound tends naturally to heighten the player's musical sensitiveness. Missing that assault on the ears which the modern instrument makes, he may at first feel a sense of loss, of impoverishment; but he will quickly find, if he is at all musical, that he has, on the contrary, gained considerably. The clavichord is far more sensitive to touch and susceptible

to variations of tone than the pianoforte. Practice with the clavichord trains the ear and develops the musical sense; and if we were all trained on the clavichord the crudity and coarseness of a great deal of the instrumental playing of our day would at once become more apparent.

non-musical listener this would not have been noticeable; but my point is that even the trained musician to-day is subjected to having his senses blunted by the sheer noisiness of modern music to such a degree that he really doesn't perceive these finer distinctions. But if we still have to complain of the raggedness of the strings in the average orchestra and the blatancy of the brass, we must admit, on the other hand, that there has been a considerable improvement in the tone of the wood-wind. In fact, modern players have so refined their tone that the wood-wind in our orchestras is considerably overweighted. This applies more to British than to foreign orchestras. The best conductors to-day also succeed in obtaining considerable refinement and polish in orchestral playing, and no doubt, as public taste improves, the standard in these matters will steadily rise.

Nothing would conduce more to such an advancement than the increased use of the clavichord in place of the pianoforte. Unfortunately, there is little chance of this happening, for the simple reason that Mr. Arnold Dolmetsch is probably the only man in England who can make a good clavichord. A clavichord costs at least £150, and even at that price there is very little margin of profit for the maker, who uses only the best materials throughout—such as specially selected Italian walnut for the case, real unbleached ivory, and unstained ebony for the keyboard. Yet who could tolerate for one moment the mass production of cheap clavichords, even if it meant the refinement

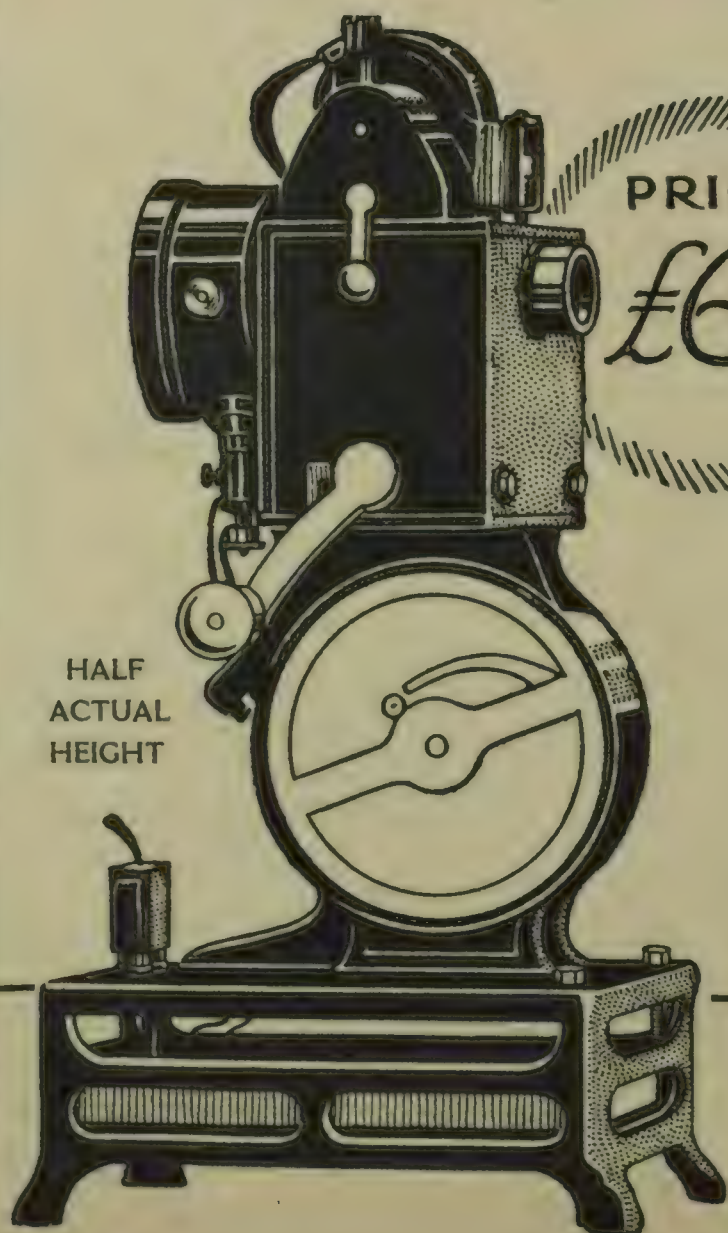
of the public's musical taste? Not I, for one, especially after seeing the beautiful instrument made by Mr. Dolmetsch for Dr. Bridges. This clavichord is simplicity itself; there is no superfluous luxury about it—unless we consider the floral ornamentation of the sound-board as such. Consequently, to reduce the cost could only mean the use of inferior materials. To this Mr. Dolmetsch would never consent.—W. J. TURNER.



UNVEILED BY A BLINDED SOLDIER: THE MALDENS AND COOMBE WAR MEMORIAL—
A VIEW OF THE CEREMONY.

The ceremony of unveiling the Maldens and Coombe War Memorial was performed by Private E. Jackson, late of the Royal Welch Fusiliers, who lost his sight in the war. Old and New Malden and Coombe are situated near Kingston-on-Thames.—[Photograph by I.B.]

For example, I was struck by the coarseness of the playing of the famous Hallé Orchestra, which has just paid a visit to London under its conductor, Mr. Hamilton Harty; but I must admit that some of my colleagues did not seem to notice it at all, and I can only think it is because they have become more hardened to the crude noisiness of modern playing. To me the strings never seemed to be together. To the



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THE CHRONICLE OF THE CAR.

"Rotary"
Garages.

To assist in the amelioration of the difficulties of the motorist in town, I am told that it is intended to erect at least one garage in London on what is known as the rotary principle. According to the plans I have seen, the idea is to construct a large building in the centre of which are three concentric platforms, each rotatable, with the width rather greater than the length of a car. These platforms are divided into bays, each large enough for a single car. Of course, there may be several floors, each divided as the first. The way in which the idea works is this: a car is driven into the building, and finds the bay opposite the entrance vacant. It is driven into its bay, and the platform is revolved enough to bring the next vacant bay opposite the entrance, ready to receive the next car, while there is always a gangway space left at one or more points to allow the egress of cars whose owners require them. But supposing the ground floor space to be full, then the car is driven on to a turntable, and thence to an elevator to the next or a higher floor, where there is room for its storage.

By this method of construction it is obvious that it is possible to take advantage of every square foot of space, while the difficulty so often met with when one wants to get a car out of a crowded garage is completely removed. As to the cost of construction I know nothing, but those who are backing the idea seem confident that they can make such garages pay in the more congested areas of London. If they can really put the thing on a working basis, they will deserve well of the motorist.

Petrol "Dopes." Ever since the dawn of motoring there have been people who claimed that all sorts of advantages could be gained by adding some compound or other to the contents of the fuel-tank. As a rule, these claims have had little

or nothing to justify them. Now we are told that the addition of lead tetraethyl to petrol actually gives more power, eliminates "knock," and materially reduces carbonisation. I have lately been trying a compound called Boyceite, which I suspect to be



MOTORING IN DORSET: A WOLSELEY "SALOON" IN THE WOODS NEAR WIMBORNE—A ROADSIDE HALT.

nothing more or less than a lead tetraethyl compound. Certainly so far as I have gone I believe the claims made are borne out in practice. I think I get a

little more power, and there is definitely less tendency to knock, while carbon deposit has been reduced to a minimum. At the same time, one has to be very careful about running the engine in a closed garage when using this compound. All sorts of alarmist statements have been made as to the dangerous character of the exhaust fumes when using lead tetraethyl, so the greatest care should be exercised. Of course, Boyceite may have nothing in common with this compound, but I should rather like to know.

Slippery Roads. For some time past the R.A.C. has been dealing with complaints of the dangerous nature of parts of the Great North Road, and other roads constructed with bituminous surfaces. In wet weather motor vehicles tend to skid on such surfaces, and accidents have resulted.

The position was reported by the Club to the Ministry of Transport, which advised the Club that arrangements had been made for the roughening of the surface of that portion of the Great North Road which had been laid with a mastic asphalt, and which, under certain atmospheric conditions, became unduly slippery. The whole of this surface, upwards of twenty miles in length, would be treated in such a manner as to obviate the defects.

Several miles have already been improved in this way.



WITH THREE ROTATING CONCENTRIC PLATFORMS DIVIDED INTO BAYS, AND LIFTS TO TAKE CARS TO UPPER FLOORS: A PLAN OF A ROTARY GARAGE, OF THE TYPE TO BE ERECTED IN LONDON, DESCRIBED ON THIS PAGE.

British Car Breaks Thirty-Nine Records. At Brooklands Track, Weybridge, on the 22nd ult.,

Major C. M. Harvey, driving an Alvis car, broke no fewer than thirty-nine records, in Class A, for cars not exceeding 1638 c.c. capacity. In so doing he covered 700 miles in the day at an average speed of more than 88 m.p.h., breaking all previous records from 1 to 700 miles, and from one to ten hours.

It is worthy of note that for this strenuous test the Alvis was running on "BP," the British petrol—on which spirit, incidentally, its many previous successes were also gained. W. W.

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Fashions and Fancies.

Milanese Lingerie.

The suppleness of pure silk Milanese lends itself admirably to the creation of enchanting lingerie, which, in addition to its splendid washing and wearing qualities, is pleasantly inexpensive. Pictured on page 938 are some fascinating affairs made in this fabric which may be studied at Harvey Nichols', Knightsbridge, S.W. The set on the left, trimmed with embroidered motifs on net, costs only 19s. 6d. the vest and 24s. 6d. the knickers; while another set, hem-stitched and embroidered, can be secured for 15s. 9d. and 18s. 9d. respectively. They may be secured in lovely shades, including peach, cyclamen, and apple. The Princess petticoat on the right, finely tucked and embroidered, will change ownership for 29s. 6d.; and another useful slip in artificial silk embroidered in contrasting colours is only 21s. 9d. A brochure illustrating the attractive Milanese silk lingerie will be sent gratis and post free to all who mention the name of this paper.

Party Frocks for Little People.

The merry season of Christmas parties will soon be here, and tiny revellers are already demanding new frocks for these important occasions. Pictured on page 938 are a quartette of little people dressed in captivating party frocks from Walpole Brothers, 89, New Bond Street, W., 175, Sloane Street, and 108, Kensington High Street, W. The one in the centre expressed in frilled white organdie is obtainable for 49s. 9d., and the same amount secures the sky-blue tulle frock with tiny posies on the extreme left. Then comes a beautifully made smock of crêpe-de-Chine, obtainable for 29s. 11d.; and last a simple little frock of shell-pink crêpe-de-Chine piped with blue for 39s. 9d. These little frocks are for sizes 18 and 20 inches, and are obtainable in several pretty

colourings. Another in pervenche-blue velveteen, or brown with collar and cuffs of shantung, is priced at 35s. 9d.; and as for coats, a perfectly tailored double-breasted model in thick serge can be obtained for 31s. 9d. It must not be forgotten that this firm specialise in layettes, and a list giving full details and prices will be sent to all who apply mentioning the name of this paper.



Three captivating woolly outfits for little people. Blue brushed wool with rainbow cuffs, collar and cap, expresses the cosy outfit on the left, and ribbed lilac wool bordered with grey the one on the right. The small maiden in the centre is wearing a coat of cherry-coloured wool. Sketched at Dickins and Jones's, Regent Street, W.

Woolly Outfits for Nursery Folk.

In these days the most youthful members of the family are no longer debarred from the delights of playing in the snow, and pictured here are cosy little woolly outfits destined for the winter sports. Ribbed lilac wool bordered with grey brushed wool makes the coat, pantalettes, and cap on the right; while the set on the left is carried out in blue brushed wool with rainbow cuffs, collar, and quaint elfin cap.

The price of the lilac outfit is 44s. 6d., fitting a child of five years; and 39s. 6d. that of the other. In the centre is a coat and cape in cherry-coloured wool, with cap to match. The price is 42s. Cosy sports outfits comprising pantalettes, cap, and a diminutive "Polo Sweater" with the new high collar can be secured for 30s. in lovely colours. Then hand-knitted woollen cardigans in the gayest designs imaginable can be obtained for 29s. 6d., and plain ones for underneath thin coats are only 13s. 6d. For tiny tots to wear over thin party frocks there are fairy-like jumpers of silk and wool as light as gossamer yet comfortably warm. They are hand-made, and range from 15s. 6d.; while coats of the same genre for tiny babies are only 6s. 6d.

Where to Find American Dishes in London.

American cooking is famous the world over, and the reason will be readily understood after a visit to the new American restaurant in London, the Lincoln Room at Dickins and Jones's, Regent Street, W. Under the clever ægis of Mrs. Mendelssohn, the Lincoln Room offers countless delicacies dear to the heart of every American, and quite irresistible to those formerly unacquainted with them. There you can consume lobster cocktails, oyster stews, and creamed mushrooms on toast, not to speak of Alligator Pear Salad and succulent Chicken Newburg; while at an open grill you may watch a famous Southern cook dexterously making golden waffles and griddle-cakes while you wait. Certainly every epicure, American and otherwise, should make a point of visiting the Lincoln Room at an early date.

Novelty of the Week.

Slim princess petticoats can be obtained for 8s. 11d., in artificial silk (full length) and for 4s. 6d. in soft satinette, the latter boasting plissé skirts. All readers who wish to avail themselves of this splendid opportunity should apply to this paper for the necessary name and address of the firm.



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CHess.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

JOSEPH T BUNTING (Secane, Penn.).—One of the greatest pleasures of our work is the receipt from all parts of the earth of such friendly communications as you refer to.

G APPLETON (Tooting).—There is a little book just published at the price of one shilling, called "Chess Problems Made Easy," which we advise you to get and study for the purpose you mention in your letter. It will give you fuller explanations than we could venture upon in our limited space.

JOHN HANNEN (Newburgh).—Your analysis of the solution of No. 3940 shows that you, at least, thoroughly mastered all the points of the problem. As for the other matter, ours was the original mistake; you were just a little too eager to hold us down to it.

H W SATOW (Bangor).—You are quite right, and we thank you for thinking the solutions you send are not the authors'.

T K WIGAN (Woking).—So far, curiously enough, you are the only one who has sent both author's solution and another.

H G R (Catford).—We are sorry we cannot answer your letter at the length we should like, as it appeals strongly to our sympathy and arouses a desire to help you in your practice of the game. As regards No. 3942, the composer must have seen some necessity for the pawn you challenge, and we must leave it at that. To your own problem we are giving further consideration, and will report in a future column. We should judge from the games you send that you are a player of very fair strength.

CHess IN ENGLAND.

Game played at Southport in the Championship Tournament of the British Chess Federation between Sir G. A. THOMAS and Mr. H. SAUNDERS.

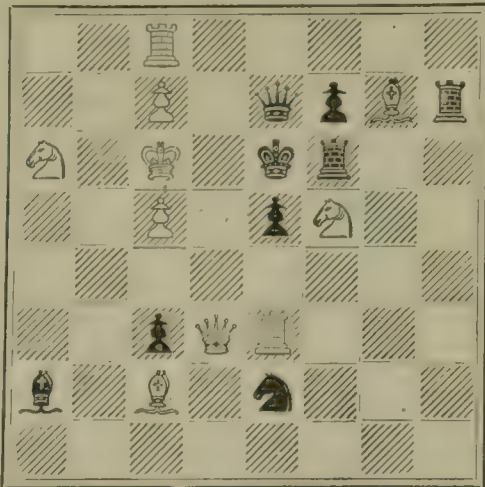
(Ruy Lopez Opening.)

WHITE (Sir G. A. T.)	BLACK (Mr. H. S.)	WHITE (Sir G. A. T.)	BLACK (Mr. H. S.)
1. P to K 4th	P to K 4th	17. R to Q 3rd	R to B 2nd
2. Kt to K B 3rd	Kt to Q B 3rd	18. Kt to Kt 5th	B takes Kt
3. B to Kt 5th	P to Q R 3rd	19. B takes B	Q to Q 2nd
4. B to R 4th	Kt to B 3rd	20. Kt to Q 2nd	Q to K 3rd
5. P to Q 4th			
Endorsed by Mason as a strong move, and frequently adopted by other great masters of the past.			
6. Q to K 2nd	P takes P	21. Kt to B 3rd	Kt to Q 2nd
7. Castles	B to K 2nd	22. B to B 4th	Q to K 2nd
8. P to K 5th	Kt to K sq	23. P to K 6th	
9. R to Q sq	P to Q Kt 4th		
10. B to Kt 3rd	B to Kt 2nd		
11. P to B 3rd	P to Q 4th		
Wisely giving back the pawn in hand, as P takes P would only serve his opponent's interest.			
12. B P takes P	Kt to Q R 4th		
13. B to B 2nd	P to Kt 3rd		
14. Q to Q 2nd	Kt to B 5th		
15. Q to R 6th			
The position begins to look threatening for Black, and the constraining effect of White's centre pawns on the movements of the defence is worth noting.			
16. P to Q Kt 3rd	P to K B 4th		
	Kt to Kt 3rd		

CORRECT SOLUTIONS OF No. 3938 received from R W Hill (Melbourne) and P O Wally(?) (Fatchan, China); of No. 3939 from H F Marker (Porbander, India); of No. 3940 from H F Marker (Porbander), John Hannen (Newburgh, N.Y.), and Joseph T Bunting (Secane, Penn.); of No. 3941 from A T Pirouque (Columbia University, New York), John Hannan (Newburgh, N.Y.), and Joseph T Bunting (Secane, Penn.); and of No. 3942 from J M K Lupton (Richmond), Arturo Shaw (Malaga), John Hannan (Newburgh, N.Y.), W Strangman Hill (Lucan), and H G R (Catford).

CORRECT SOLUTIONS OF No. 3943 received from J C Kruse (Ravenscourt Park), C B S (Canterbury), R B Pearce (Happisburgh), S Caldwell (Hove), Rev. W Scott (Elgin), G Stillingfleet Johnson (Cobham), L W Cafferata (Newark), T K Wigan (Woking), J Hunter (Leicester), C W Charlton-Bayfield (Kings Lynn), J P Smith (Crickwood), A C Vaughan (Wellington), C H Waston (Masham), W Kirkman (Hereford), E G B Barlow (Bournemouth), and H W Satow (Bangor).

PROBLEM No. 3944.—By J. M. K. LUPTON.
BLACK.



WHITE.

White to play and mate in two moves.

SOLUTION OF PROBLEM No. 3942.—By E. G. B. BARLOW.

WHITE BLACK
1. Q to R 7th Anything
2. Mates accordingly.

A fair problem with some interesting points that make it attractive, and in several cases fatal to our solvers. Like most "threat" two-movers with any degree of freedom for Black, however, it contains a number of duals that cannot but detract from its merits.

Hamilton Russell Cup Competition.—The following clubs have entered for this event—viz., The Athenæum, Authors, Constitutional, Junior Conservative, National Liberal, Reform, Royal Automobile, and Savile. In the first match, Savile v. Reform, the result was 5 to 1 in favour of the former.

GREAT AND LITTLE POWERS.

(Continued from Page 926.)

larger combinations. The theory had found many followers in Germany, and was not regarded with horror in certain directing spheres of the other Great Powers. But this prevision may be completely belied by facts. It is certainly too early to affirm it with certainty. The fate of European civilisation is still, as it were, hanging in the balance of opposite possibilities. But we can at all events understand why the idea of general disarmament finds so many partisans among the little nations; and ask ourselves if there is not a kind of symbolic meaning for the future in one apocalyptic event which we have witnessed. For we have seen the most illustrious dynasty of Europe, that of the Hapsburgs, deposed and obliged to flee from their country because more than a century before that is, at the end of the eighteenth century—they abused their military power against Venice, that little nation which will always remain the greatest and most glorious in history. For it was Venice that compassed the ruin of the Hapsburgs, by preparing for more than a century, in stubborn silence, her vengeance for Campo Formio.

The Biblical tragedy that connects the two catastrophes of Campo Formio and Vittorio Veneto through more than a century has not yet been appreciated as much as it deserves. In Hapsburg policy, Venice and her territories represented, after Campo Formio, the compensation for the lost Imperial dignity and the lost territories of the Empire, which the Hapsburgs successively renounced during the revolution, until they became in 1806 mere "Emperors of Austria," after having been for three centuries the Emperors; that is to say, the Chiefs of the Holy Roman Empire. They claimed the whole of Venetia, and obtained it at the Congress of Vienna. But from that day they were marked by an invisible fatal sign, a presage of ruin. The Empire of Austria began already in 1815 to find itself confronted by a dull but implacable opposition. In Lombardy, where the Hapsburgs had been dominant as "Emperors" before the revolution, they still found, when they returned after 1815 as Emperors of Austria, some support. They found none among the former subjects of the Serenissima, who never forgave Campo Formio. The Republic of St. Mark had left so many monuments of their wisdom, grandeur, and splendour that her former subjects had only to look round them to feel that under the sceptre of the Hapsburgs they were exiles in their own home.

Then came 1859. After Solferino the Austrian Empire decided to compromise on the question of Italy and to cede Lombardy. But she wished to keep the wonderful captive who did not desire to be her subject; that is to say, Venice. Thanks to Venice, seven years later, Bismarck was able to change the destinies of Europe after a battle which lasted only ten hours. Without Venice and without Rome, all Bismarck's policy would have been impossible.

In order to keep Venice, the Hapsburgs facilitated the task of the minister who was to force them in 1866 to take a new path in their history. And that path ended fifty

(Continued overleaf.)

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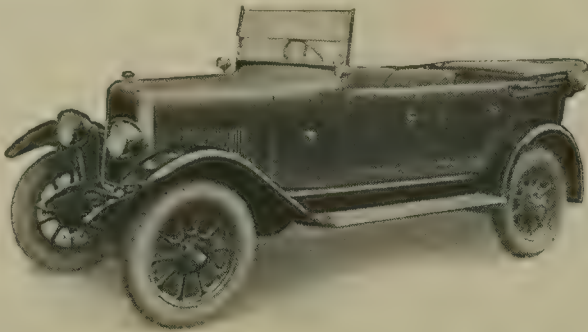
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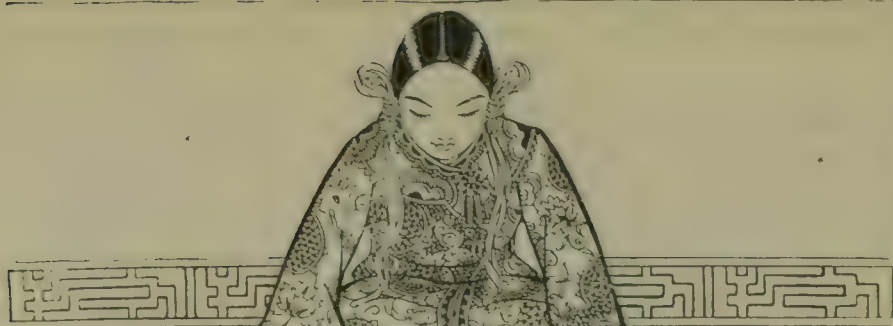
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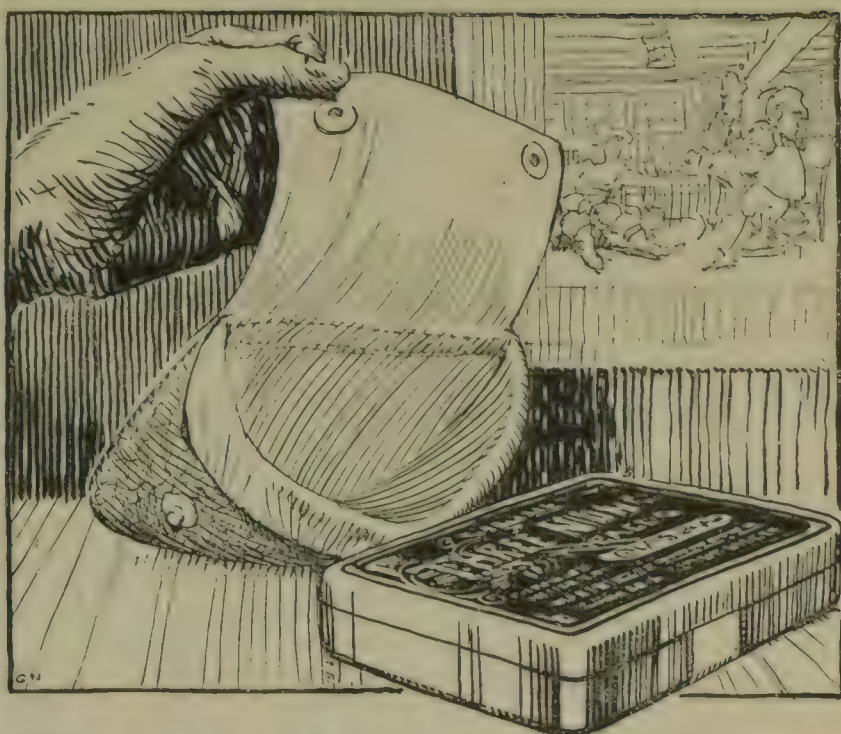
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years later in the World War. Venice once more reappeared at the destined hour for final vengeance.

A war between Italy and Austria could only be decided in the plain, on one side or other of the Alps. Judging that it would be too great a risk to try conclusions on the plain at Laibach, the Italian General Staff had always intended, in case of a war with Austria, to retire to one of the rivers of Venetia—the Tagliamento or the Piave—and there await the enemy. When Italy entered the war in 1915 they could not put this plan into execution, for political reasons. Such an abandonment of a part of her territory would have been too discouraging to public opinion. But, as it was also impossible to attempt the invasion of Austria, General Cadorna did what he could by establishing his lines and beginning a war of positions among the mountains. The war, however, could not continue indefinitely away in the mountains, where it could never have been decided. As soon as Austria had got rid of Russia, she turned towards Italy, and the attraction of Venice once more became invincible. By a vigorous effort, she threw us back to the plains and pursued our shaken armies in the direction of Venice, thinking to find there the way to a decisive victory. Led on by the implacable enemy, she walked towards her ruin! The day after Caporetto I was asked to give a lecture at Milan to encourage somewhat the depressed public spirit. The tranquil optimism of my discourse seemed to my audience to be a paradoxical defiance of the situation; for I affirmed that if we did not lose our heads we could consider the war as already won. The valley of the Po had always been a redoubtable trap for armies; it was easy to enter it, but difficult to get out of it. If an invading army encountered a moderately resolute resistance there, it ended by being crushed against the Alps for want of easy and sufficient lines of retreat, especially in the case of a large army. The more numerous the invading army, the greater was the danger of disaster.

One year later, almost on the same day, the easy prognostication was verified to the letter. Vittorio Veneto, which is not very far from Campo Formio, proved to the astonished world how dangerous it may prove for a great Empire, even after the lapse of a century, to have abused its strength against an ancient State, full of years and glory, taken unawares without arms in the midst of one of the most awful storms of war and revolution which have ever broken over Europe.

MISCELLANEOUS.

MANY of our readers will doubtless be glad to respond to an appeal for funds for the extension of the Elizabeth Garrett Anderson Hospital (formerly the New Hospital for Women). The Duke and Duchess of York have become Presidents of the Appeal Fund. The proposed extension, which has long been urgently needed, was made possible by a generous bequest of £10,000 from the late Mrs. Lorillard, of New York, enabling the committee to purchase the freehold site. The sum now required before work can be begun is £75,000. Contributions should be addressed to the Organising Secretary at the Hospital, 144, Euston Road, N.W.1. In support of the Appeal, Lady Plender, who is Hon. Treasurer and Chairman of the Committee, writes: "The hospital was founded in 1866, and the present building was opened by her Majesty Queen Alexandra in May 1890. The work has grown to such an extent that we have always a waiting list of 200. There are only 77 beds in the Mother Hospital in Euston Road, and 28 in the annexe at Barnet, yet during last year 1387 patients were admitted, while in the out-patient department 9964 were treated, and the out-patients' attendances numbered 51,770—a very great record for the small accommodation that we have at present." Though a woman's hospital, there is no ward where women can give birth to children, no children's ward, inadequate surgical accommodation, and only one operating theatre. The Committee urge that the hospital is not in debt, that the X-Ray and Pathological Departments both greatly need to be enlarged, and that a nurses' home with a recreation room is required.

As a progressive magazine that caters more especially for the artist and the art student, as well as for the art-lover in general who takes an intelligent interest in technique besides appreciating achievement, *Drawing and Design* has earned a high place

by the excellence of its reproductions, whether in colour or black and white, and by the sound judgment shown in the choice of subjects, criticism, and exposition. Lately it has added to its attractions by taking unto itself another beautifully produced art magazine entitled the *Human Form*, previously issued separately by the same publishers, Messrs. Hutchins. The two publications have been amalgamated, and now appear together within one cover under a combined title—*Drawing and Design, incorporating the Human Form*. The illustrations, which include anatomical diagrams and studies in the treatment of hands and feet, expressive poses, light and shade effects, and so on, should be exceedingly useful to students in the life school, providing almost the equivalent of the model. Altogether, a publication that should be of great value, especially to those to whom figure-drawing, as opposed to still-life work, is a necessity.

Proof was furnished of the all-round excellence and the high degree of reliability of the modern motor-car in the recent autumn competition held in Northern Italy, over an 84 miles circuit which included Montbelluna, Treviso, and the Vittorio Veneto, known as the Temple Canoviano circuit, which had to be covered three times. Despite the severity of the test, twelve of the twenty competitors were classed with clean scores, and, in consequence, a second and more difficult trial, over a shorter course, was decided on. The ultimate winner, not only in his own class, but independently of class distinctions, was Albert Ancillotto, driving a Fiat 501S., with Cattaneo on a Ceirano second, and Mattioli on an Amilcar third. In the 2000 c.c. class, Bradda, driving an Itala, won the first prize, followed by a couple of Bianchis. Among the cars of more than 2000 c.c. a Lancia, driven by Scardellato, came first, with an Alfa-Romeo second. The winner in the ladies' division was Mme. Rita Dartora, at the wheel of a Fiat 501.



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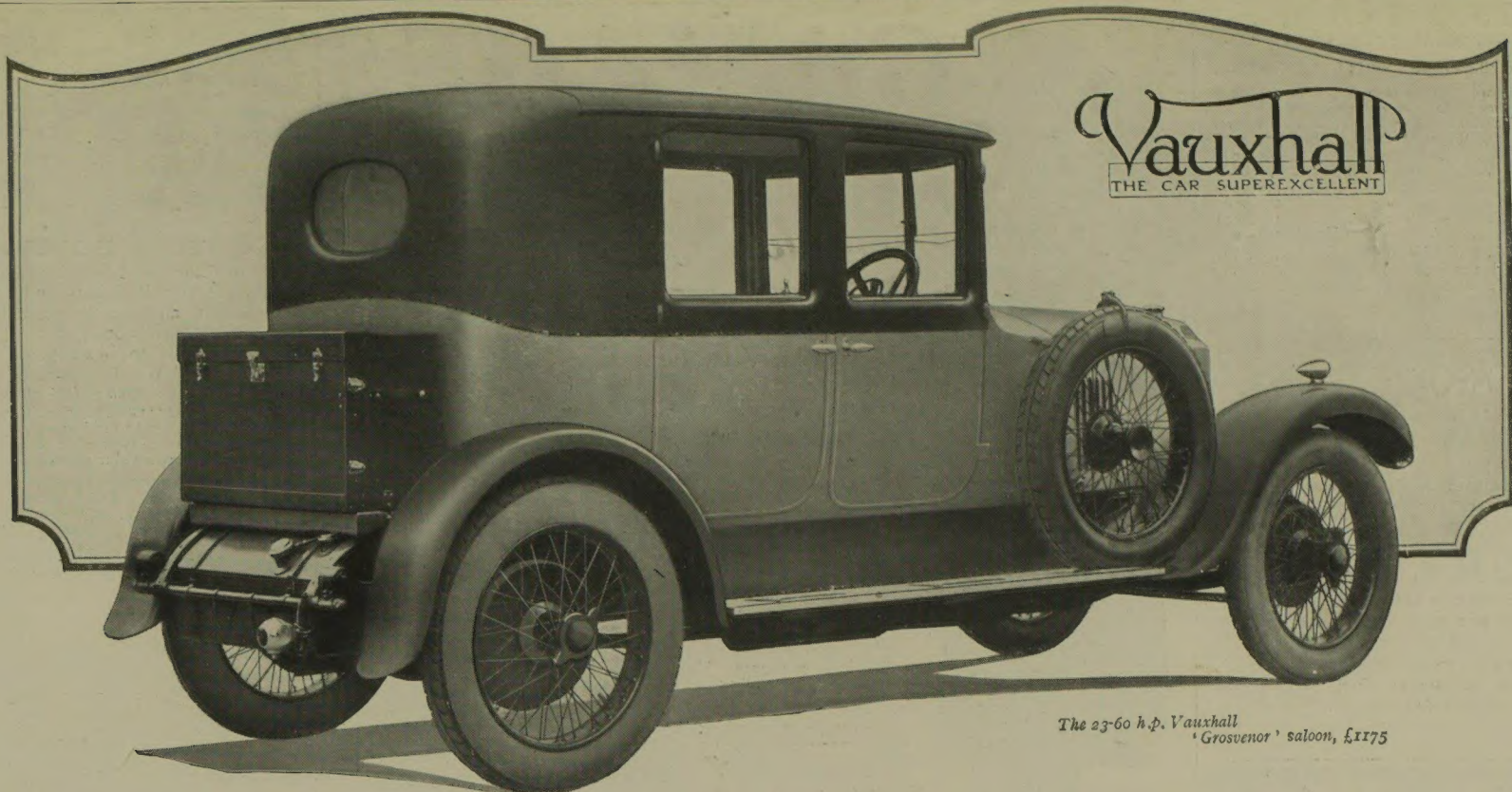
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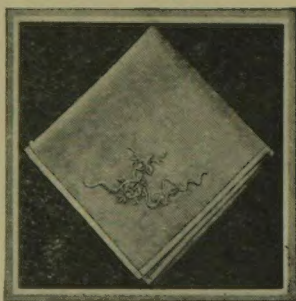
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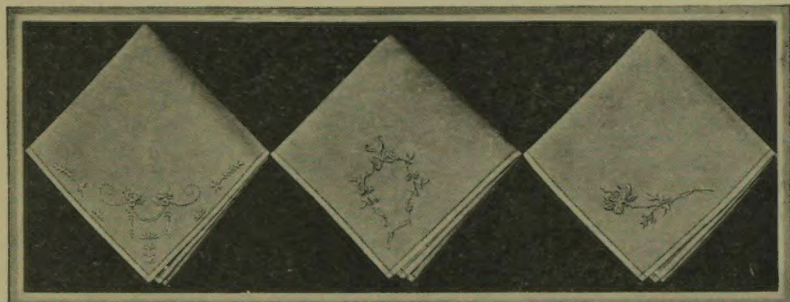


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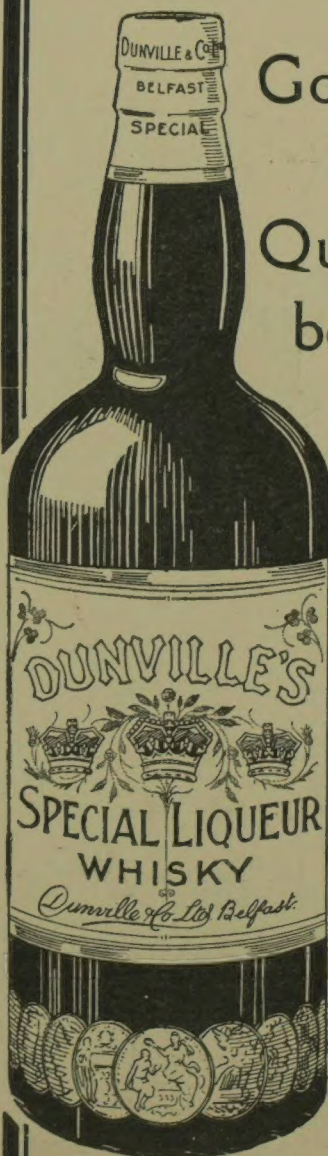
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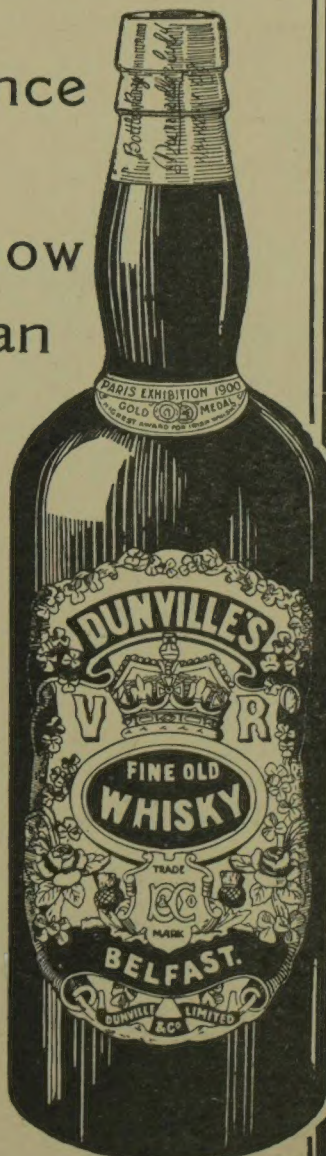
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Soap 1s., Talcum 1s. 3d., Ointment 1s. 3d. and 2s. 6d. Sold everywhere. British Depot: F. Newbery & Sons, Ltd., 27, Charterhouse Sq., London, E.C.1.

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LOOK around you — in Clubs, Hotels, and other Men's Meeting Places all over the world, and note the brand of cigarettes favoured by the most successful men. You will find that the same soundness of judgment which has helped these men to their position invariably prompts them to smoke

"GREYS"

The absolute perfection achieved in the making of these famous cigarettes, the higher grade of tobacco used, meets their desire for an unusual and permanent high standard of quality; the moderate price of "GREYS" appeals to their appreciation of value. And the evident wholesomeness of these manly cigarettes adds another attraction to their sterling worth.

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*Also in decorated
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NOTICE TO PIPE SMOKERS

You should draw enjoyment as well as smoke from your pipe. For a fragrant cool-smoking mixture "that makes your pipe a better pal" and gives you maximum enjoyment, you cannot better

"GREYS"
SMOKING MIXTURE
1/- per OZ.



Here are shown—greatly reduced in size—a packet of 20 Big Greys and a packet of 20 Greys Size Two. The labels of both packets are pale green, but that of Size Two is distinguished by a dark blue and white girdle, the pattern of the Greys' regimental undress cap-band.

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Branch of The United Kingdom Tobacco Co., Limited